

# MUSICAL AMERICA

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EDITED BY MILTON WEIL

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## "GIOCONDA'S" AIRS BEGIN NEW SPAN AT METROPOLITAN

Opening of Opera Season Has Customary Brilliance—Last Minute Changes Bring Margaret Matzenauer and Marion Telva into Cast—Gigli and Rosa Ponselle Score Personal Triumphs in Two Chief Roles of Ponchielli Work

By Oscar Thompson

ANOTHER Metropolitan Opera season is on. For the forty-third time since its now mellowed walls were new, and the eighteenth since Giulio Gatti-Casazza, impresario illustrissimo, began his long consulship there, a new span of lyric drama has brought the traditional flutter of an opening night to Broadway's historic pulpitum of song. Since it is customary to mention somewhere in the account of the commotion thus created what opera was sung, the natural convenience of events may as well be set aside at the very start and the relatively unimportant fact recounted that the season's first entertainment was "La Gioconda."

Last used for a like purpose in the days of the then regnant Caruso, Ponchielli's aria-strung Italian score returned to the repertoire only a season ago to stellify further the mellifluous and creative Gigli. The announced plan to honor three Americans in the chief feminine rôles—Rosa Ponselle, Jeanne Gordon and Merle Alcock—was subjected to an eleventh hour revision Monday night, Margaret Matzenauer replacing Miss Gordon and Marion Telva singing instead of Mme. Alcock. That ruthless meddler, Indisposition, began his sinister mischief-making this early.

Monday night's asterism of stars, as revised shortly before the first curtain, follows:

La Gioconda.....Rosa Ponselle  
Laura.....Margaret Matzenauer  
Alvise.....José Mardones  
La Cieca.....Marion Telva  
Enzo Grimaldo.....Beniamino Gigli  
Barnaba.....Giuseppe Danise  
Zuane  
A Singer }  
Vincenzo Reschiglian  
Isepo.....Giordano Paltrinieri  
A Monk.....Paolo Ananiani  
A Steersman.....Arnold Gabor  
Conductor—Tullio Serafin

Presumably the occasion had all the brilliance associated with the Metropolitan's opening nights. The humble music reviewer has never been quite able to discern wherein any more dazzling irradiance goes forth from the Golden Horseshoe and the orchestra chairs on this night than on many others, but he accepts without argument what the social chroniclers inform him. On their assurance, this was one of the most nitidous of post-war convocations in the opera house. At any rate, the lobbies and corridors could scarcely have been more crowded and still have retained some semblance of passibility.

Standeers were there in numbers beyond count. That most respected and genial of ostiaries was in his place at the door to see that due dignity was observed all the way in. What would a Metropolitan season be without Thomas Bull guarding the gates? And the

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NEVADA VAN DER VEER

American Contralto, Who Will Enter a Season of Manifold Activity as Recitalist and Soloist in Oratorios with Leading Organizations. (See Page 26)

## Repeal of Admission Tax

"Musical America" Presents a Petition Through Its Editor to the Ways and Means Committee of the House of Representatives for a Repeal in the New Tax Bill of the Tax on Admissions to Musical Events

THE following petition has been forwarded to Honorable William R. Green, Chairman, House Committee of Ways and Means, Washington, D. C.: Sir:

I respectfully submit the following brief on the question of the tax on admissions to musical events in the United States. I am submitting it as editor of MUSICAL AMERICA, a paper that has endeavored, in the past twenty years, to create a greater musical atmosphere and the development of music in this country; also as editor of *The Music Trades*, which paper has worked for over thirty years in the field of the music industries, which are very largely dependent upon the greater development of music in this country. To put it in very simple language, it is the outlet of the music movement.

I shall endeavor to make this brief as short as possible. I wish to submit certain self-evident facts, with regard to the musical conditions in this country, so that you will see the exact relation between all this musical activity and its taxable capacity. I also wish to show exactly what effect the 10 per cent tax has had upon the musical activities of this country.

To divert just one moment, it has been proved, and the war was a great factor in proving this, that music is a big spiritual uplift for the people; that it gives to them something which they crave, but that conditions under a high tax have made it very difficult for many to get the enjoyment from music which they ordinarily would; and this very curtailment of the activity of music

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## FIRST LIBRARY OF CONGRESS FESTIVAL ARTISTIC SUCCESS

Elizabeth Sprague Coolidge Foundation Sponsors Five Chamber Music Concerts in New Auditorium—Event Formerly Held in Pittsfield, Mass.—Five Commissioned Works Create Deep Impression—Generous Endowment Makes Festival a Permanency

By John Alan Haughton

WASHINGTON, D. C., Oct. 30.—The first Library of Congress Festival of Chamber Music, Elizabeth Sprague Coolidge Foundation, came to an end here this afternoon in the new auditorium in the Library of Congress which Mrs. Coolidge has built and endowed in perpetuity. The Festival is virtually that which heretofore has taken place, since 1918, in the Temple of Music which Mrs. Coolidge erected upon her estate at Pittsfield, Mass., in the heart of the Berkshire Hills, and which has been variously designated as the "Berkshire Festival" and the "Pittsfield Festival." Mrs. Coolidge has announced that the Festival will be given once more, next autumn, in Pittsfield, and thereafter in Washington.

The question of the wisdom of the change in locality is one which cannot be decided here. The generous founder of the Festival has stated that she wishes the occasion to be a national one and as such the Capital City and one of the Government buildings would seem to be the inevitable place for it. It cannot be denied, however, that the Festival just closed is quite a different matter from those at Pittsfield. Whether it is as good or better, is another matter. Certainly the quality of the music and the performance thereof has suffered not at all in the transposition, but the atmosphere is utterly different and there are those who will regret the cosy Temple of Music with its superb view, the agreeable little chats in the field outside during the intermissions, and the walks or drives through the autumn woods back to the town of Pittsfield. Washington is our capital, the Congressional Library is a superb structure, the new auditorium fills every possible requirement both of comfort and acoustics, but American cities are impersonal things, and there the difference lies.

### The New Auditorium

The auditorium has been built in the courtyard of the left wing of the Library on the ground floor, close to the music section. It is severely plain with a highly pitched slope to the floor almost like the gallery of a theater, so that the line of vision is uninterrupted from every seat. The capacity is slightly over 500. There is no attempt whatever at decoration, the interior being of plain, uncolored plaster. The walls are relieved by flat, fluted pilasters with unornamented capitals. The only decoration is the narrow border of the proscenium arch in the acanthus and egg-and-dart pattern, and three metal grills, two of which are in the wall at each side of the stage and one in the ceiling directly in front of the proscenium arch. These are in the Roman crisscross grill

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## WILHELM GERICKE PASSES AWAY AT HOME IN VIENNA

Noted Leader, for Fifteen Years Conductor of the Boston Symphony, Succumbs at Age of Eighty—Built Higginson Orchestra into Strong Ensemble in Period of His Service in America—Was Friend and Colleague of Noted Musicians in Long Career of Activity

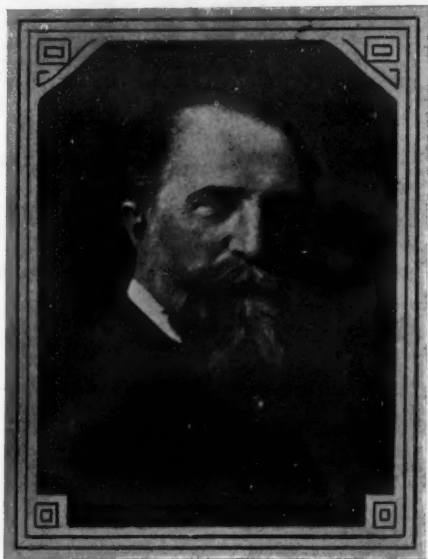
VIENNA, Oct. 28.—Wilhelm Gericke, for many years famous as an orchestral and operatic conductor in Europe and America, died at his home yesterday at the age of eighty years. He is survived by a widow and two daughters. He had lived in retirement here for a number of years.

The name of Wilhelm Gericke in America is linked particularly with that of the Boston Symphony, which under his excellent leadership in the years following 1884 developed into an orchestra of the first rank.

Wilhelm Gericke was born at Graz, Styria, on April 18, 1845. After three years at the Vienna Conservatory he left that institution in 1865 to enter upon the career of a conductor at Linz. In 1874 he became second conductor at the Vienna Imperial Opera under Hans Richter. In his first months he was entrusted with the task of conducting the first performance of Goldmark's "Queen of Sheba," Goldmark and Gericke becoming lifelong friends.

There too Gericke met Richard Wagner, who had gone to Vienna to produce for the first time his Paris version of "Tannhäuser." At a rehearsal in Wagner's lodgings at the Hotel Imperial, Gericke played the piano score.

He likewise assisted Verdi in the rehearsal of his Requiem. Rubinstein gave the benefit of his advice to Gericke during the rehearsals of the former's "Die Makkabar," which was allotted to Gericke to conduct in 1876. He met Liszt in 1881, during his management of the concerts of the *Gesellschaft der Musikfreunde*, as successor of Brahms and Edmund Kremser. Liszt played the "Dante" Symphony to Gericke on the piano and Gericke performed it after-



The Late Wilhelm Gericke, for Fifteen Years Leader of the Boston Symphony

ward. At this time Gericke also accepted the post of conductor of the *Singverein*.

In the fall of 1883, Maj. Henry L. Higginson heard Gericke conduct a performance of "Aida." He was at once impressed and felt that he had found the right leader for the Boston Symphony. The latter organization since its organization in 1881, had been conducted by Georg Henschel, an excellent musician, but considered lacking in the experience necessary to raise the orchestra to the rank of the New York Philharmonic and of European orchestras. Major Higginson requested his friends, Epstein and Richter, to broach to Gericke the subject of going to Boston. These musicians retorted that there was "No chance!" but, on complying with his request, they found Gericke in a mood sympathetic to the proposition. A disagreement with the director of the opera,

## McCormack to Aid Philanthropies

THE first five concerts of John McCormack's present season in the United States, which included one in Philadelphia, two in Boston, one in Lowell and one at Carnegie Hall, New York, not only resulted in sold out houses, but brought out the "standing room only" sign. In fact, the limit of standing room in the various halls was occupied.

In Philadelphia 600 were seated on the stage, 120 in the orchestra pit and 300, the limit of standing room capacity, stood through the concert. In Boston there were 300, the limit of seating capacity, on the stage, and 400 standing room places were filled at each of the two concerts. A similar house greeted the tenor in Lowell, and Carnegie Hall was sold out a week in advance of the concert.

This auspicious beginning of the present musical year was gratifying to D. F. McSweeney, this season being Mr. McCormack's first under his exclusive management. The present McCormack sea-

son is fully booked, with a long waiting list of applications for concerts which cannot be filled this year.

Early in the season Mr. McCormack will give a concert at South Bend, Ind., the proceeds to be used to establish scholarships for ten or twelve boys, who have not the means with which to pay their tuition at Notre Dame College at South Bend. Mr. McCormack has been booked for a concert in Ripon, Wis., a town with a population of about 4000 persons, at a guarantee which figures on a basis of about \$1.50 per person for the entire population.

Mr. McCormack's next New York appearance will be in Carnegie Hall, Jan. 3. This will be a benefit for the Maternity Center Association of New York. Mrs. McCormack is an active member of this association, and it is her interest in this charity which induced Mr. McCormack to make this second New York appearance of the season in a benefit concert.

## FRITZ REINER GIVES LIST BY BEETHOVEN

Cincinnati Symphony Opens Season with Classic Novelty

By Philip Werthner

CINCINNATI, Oct. 31.—A novelty on the program of the Cincinnati Symphony, Fritz Reiner conducting, at the opening concert of its thirty-first season on Oct. 23, was the Grand Fugue from Beethoven's Quartet, Op. 139, arranged for orchestra by Felix Weingartner. The program was all-Beethoven, other numbers being the "Fidelio" Overture, the Eighth Symphony, and five numbers from the ballet "Prometheus."

All these numbers were played with the authority and artistic insight which is characteristic of Mr. Reiner, both conductor and orchestra covering themselves with glory.

Mieczyslaw Münz gave a piano recital in the Cincinnati Conservatory on Oct. 27, playing with great clarity and technical brilliance, if not with the highest degree of inspiration.

Samuel Morgenstern, who graduated from the Cincinnati Conservatory last June, has won a fellowship at the Juilliard Musical Foundation in New York.

Ilse Huebner of the College of Music faculty, whose playing at the recent concert of Erich Sorantin gave much satisfaction, has had several of her songs published in Vienna, where they will be sung by Emma Hoenig of the Volksoper.

## ZIRATO NOW MANAGER

Caruso's Former Secretary to Represent Merola Opera Companies in East

Bruno Zirato, prominent in musical circles for some years, and formerly private secretary to Enrico Caruso, last week embarked on his career as operatic manager.

Mr. Zirato's first official connection is with Gaetano Merola, general director of the San Francisco and California opera companies. Mr. Zirato is the authorized Eastern representative for Mr. Merola. In addition to this work, Mr. Zirato will specialize in placing artists in operatic companies throughout the world.

Mr. Zirato will also represent Ottavio Scotto, general director of the Colon Opera House in Buenos Aires.

## Artists Arrive from Europe

Ernesto Berumen, pianist and teacher, arrived from Europe on the Berengaria recently. Mr. Berumen has resumed teaching at the La Forge-Berumen Studios. The De Grasse brought over Renée Chemet, violinist, whose American tour will begin at Baltimore Nov. 13; Paul Kochanski, violinist; Theodore Ritch of the Chicago Civic Opera, and Fernand Francell, tenor from the Opéra Comique. Emilio de Gogorza, baritone, arrived on the Reliance from Hamburg. Yvonne D'Arle, soprano of the Metropolitan Opera, returns from Europe to appear with the Baltimore Symphony on Nov. 8.

## RECITALISTS ENLIVEN CHICAGO WEEK

CHICAGO, Oct. 31.—Two concerts by Sousa's Band, and recitals by Marguerite D'Alvarez, Sigrid Onegin, Ignace Hilsberg, Isabel Richardson Molter, and others proved of interest to Chicago music-lovers this week.

Sousa was heard in two concerts at the Auditorium Sunday, Oct. 25, having as soloists Marjorie Moody, soprano; William Tong, cornetist, and George Carey, xylophonist. Mr. Sousa included on programs two pieces by Leo Sowerby, an arrangement of music from Strauss' opera, "Feuersnot," and a variety of other compositions.

Marguerite D'Alvarez, mezzo-contralto, has sung in Chicago less frequently than her abilities as singer warrant. She was heard by a large and cordial audience in recital at the Blackstone Theater on Sunday afternoon, when she stamped an unusual and excellent program with memorable fire, eloquence and authority. George Blair Neale was an admirable accompanist.

Isabel Richardson Molter, singing at the Princess Theater on Sunday afternoon, stepped into the fore rank of recital artists, possessed of a vocal equipment of amplitude, power and refinement. She sang a long list of songs and arias, so arranged as to reveal the full range of a large, resonant and excellently used voice. Her diction, and musicianly intelligence were much appreciated. Harold Molter supplied fine accompaniments.

Ignace Hilsberg, Polish pianist, made his local debut at the Playhouse on Oct. 25, giving the first performance here of the first part of Leopold Godowsky's "Java" Suite. This was found to be as interesting as the young pianist's treatment of it. His performance of Chopin preludes and other more familiar music displayed his able technique and his ability to establish an effective mood.

Helma Peterson Teichmann, Chicago

Wagnerian soprano, sang at the Morrison Hotel on Sunday afternoon.

Margaret Heywood, a young soprano, won the compliments of critical Chicago when she sang at Lyon and Healy Hall on Oct. 27. Her voice is of beautiful quality, and her use of it is skillful and musicianly.

Isaac Levine, Chicago pianist, was heard in his annual piano recital, at Kimball Hall on Oct. 27, in an interesting program. His performance was marked by sincerity, ability and excellent taste.

George Voevodsky, an able young pianist, was heard in the gold room of the Congress Hotel on Tuesday evening by a fashionable audience, which expressed its pleasure in a program consisting entirely of the recitalist's transcriptions of opera music, from Verdi to the Russians.

The Danish Singers of Chicago gave a concert in Orchestra Hall on Oct. 27. The soloist, Johannes Fønns, sang with a voice of sonority and beauty and in a style which proved him a genuine artist.

Sigrid Onegin, contralto, sang at the Drake Hotel on Oct. 27, disclosing once more the beauties of an unusual voice and a sincere and comprehensive musicianliness.

Marion Capps, soprano, and Esther Rich, pianist, appeared jointly on Oct. 29 in the Fine Arts Recital Hall. The singer has a voice of unusual charm. The pianist showed individuality in her approach to various compositions of Chopin's.

Adalbert Huguelet, a young Chicagoan of both attainment and promise, gave a piano recital in Kimball Hall on Thursday evening, playing with buoyancy of spirit and a satisfying skill. An interesting item on his list was Joseph Brinkman's "Dance Humoresque," in which this young composer deftly handled technical problems of intricacy and interest.

EUGENE STINSON.

## Enlarged Opera Season

### Planned in Los Angeles

LOS ANGELES, Oct. 31.—Financial success of the inter-city opera season by the California Opera Company, with L. E. Behymer and Rena MacDonald as managers, assures a season of double length, two weeks, next October at Olympic Auditorium. Although performances were given daily this autumn immediately following the season of the Los Angeles Grand Opera Company, more than 46,000 people attended the seven performances. Plans are being made to extend activities of the inter-city opera company beyond San Francisco and Los Angeles, including other communities from San Diego in the extreme south, to Portland and Seattle in the north. Among those engaged for 1927 are Tito Schipa, Claudia Muzio, Cesare Formichi, Elvira de Hidalgo and Antonio Cortis. Next year's repertoire will be chosen from the following works: "Walküre," "Falstaff," "Otello," "Hansel and Gretel," "Fra Diavolo," "Faust," "Hérodiade," "Rigoletto," "Lucia," "Barber of Seville" and "Louise." Director General Gaetano Merola is now in the East, closing further bookings.

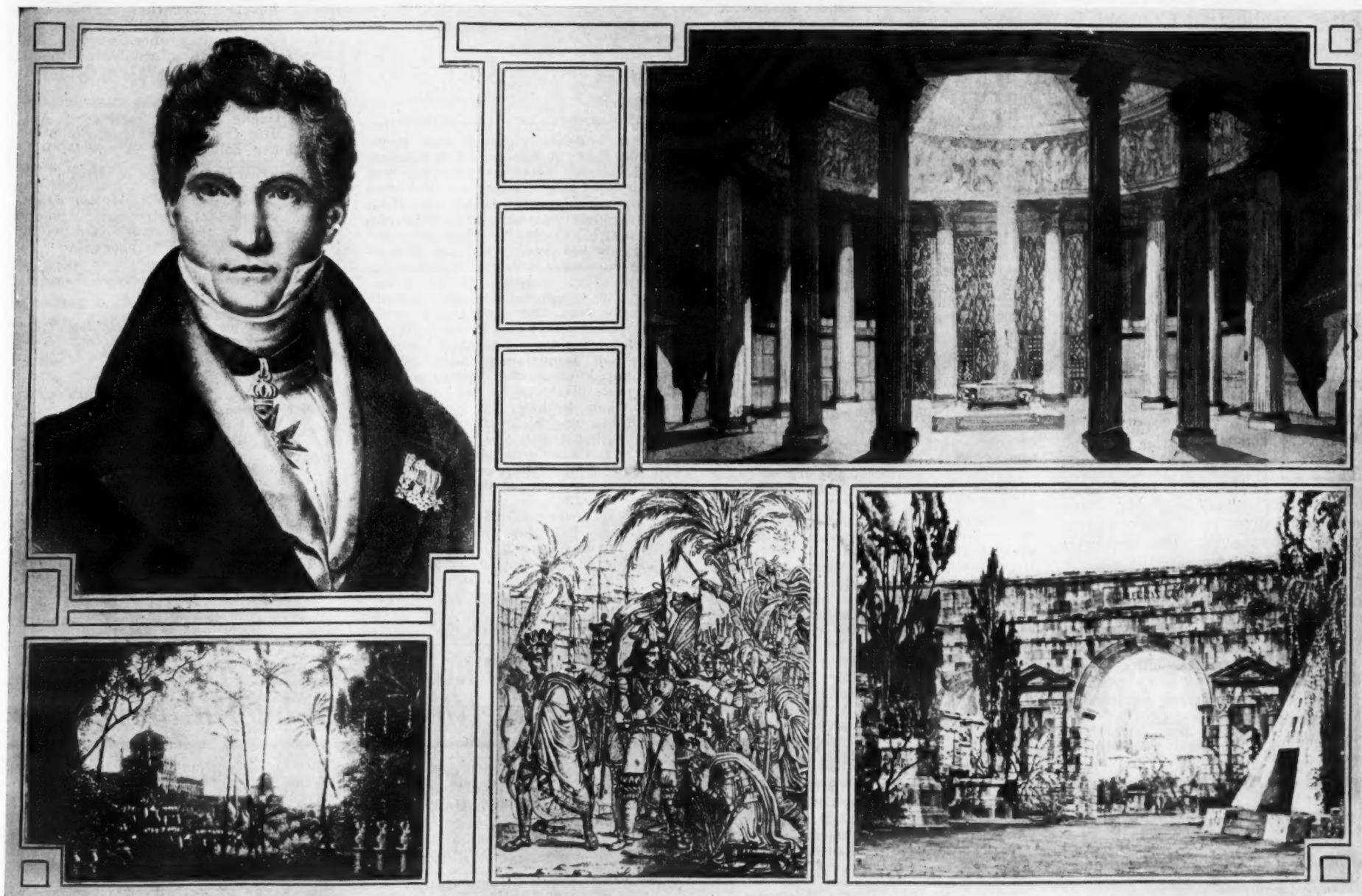
BRUNO DAVID USSHER.

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# Metropolitan to Rekindle Flame of "La Vestale"



COMPOSER OF "VESTALE" AND SOME OF HIS CREATIONS

Photographs Reproduced by Courtesy of the New York Public Library. Upper Right Photo by Juley & Son

Upper Left, Luigi Gasparo Spontini, Celebrated Italian Operatic Writer, Whose Work, Scheduled for Performance at the Metropolitan, Won a Prize Offered by Napoleon in 1807. The Photograph Is Reproduced from a Lithograph by H. List. Upper Right, Joseph Urban's Setting for the Temple Scene of Act II in the New Mounting at the Broadway Institution. Lower Row, Left, Scene from Spontini's "Nurmahal," Designed for the Berlin Production of 1822 by K. F. Schinkel. Center, a Second Act Scene from the Composer's "Fernand Cortez," from a Lithograph by Engelmann in an Early Score of the Opera. This Work Was Given by the Metropolitan in 1888. Lower Right, Scene for the Third Act of "Vestale," Designed by Vittorio Rota for the Paris Opéra Revival in 1909

**A**MONG the novelties scheduled for production by the Metropolitan Opera during the week ending Nov. 14 is "La Vestale," an almost forgotten opera by an almost forgotten composer, Luigi Spontini, foe of Weber during the stirring days of German romanticism when the national genius was struggling for expression. The last significant performances of "La Vestale" occurred in Hamburg, 1906 and Paris, 1909. The present revival is in commemoration of the hundred and fiftieth anniversary of the composer's birth.

The name of Spontini brings to mind the mental picture of a pompous man dressed more like a field marshal, with numerous decorations, than a composer. An important personage in the musical world of his day, although his works are seldom given, his name will always command respect. His notion that he could not be surpassed we must attribute to his unfortunate vaingloriousness. Even the statement which he made to Richard Wagner in Dresden in 1844, where Wagner had arranged to have his "La Vestale" given under the direction of the composer, concerning the order in merit of his own works, shows how erroneous was his estimation of them. He said:

"After Gluck, it is I who have made a great revolution with 'La Vestale'; I have introduced the augmentation of the sixth (the suspension of the sixth) in harmony, and the big drum in the orchestra; with 'Cortez' I have taken a step forward; three steps with 'Olympie'; and since these a hundred with 'Agnes von Hohenstaufen.'"

His reason for not setting "Les Athéniennes" to music was that he felt that he could not invent anything new to surpass his 'Agnes von Hohenstaufen.' In conclusion he said:

"Can you imagine it possible for anyone to invent something new when, I, Spontini, declare that I cannot surpass my former works, while on the other hand it is quite evident that since 'La Vestale' not a note of music has been written that was not stolen from my works."

This is only part of the conversation in which he was trying to convince Wagner what a fatal mistake it was to try to succeed as a dramatic composer "after Spontini."

## Birth and Education

Luigi Gasparo Pacifico Spontini was born at Majolati, near Ancona, Italy, Nov. 14, 1774 and died there Jan. 24, 1851. When he was eight years old, his parents, who were farmers desirous of his eventually entering the priesthood, placed him in charge of a paternal uncle, Joseph, curé of the Church of Santa Maria del Piano at Jesi. His uncle undertook to teach him Latin, but to Spontini it was a most uninteresting study, and his attention was claimed by the bells of the church, noted for their harmonious tones. They indeed almost lured him to an early death. It is said that when the chimes were rung he was always to be found stretched out in the belfry revelling in the sounds from the roaring and harmonic chimes. One day during a severe thunder storm, a stroke of lightning precipitated him to the floor below. As the opening of each floor was in a different place, he happily escaped falling to the ground.

That the career, planned by his parents, may in a way have been frustrated by Crudeli, an organ-builder, employed

to install an organ in the Church of Santa Maria, is a matter of conjecture. Nevertheless Crudeli seems to have charmed Spontini by the sounds which he brought forth from the organ and which the latter endeavored to imitate. His imitations won the interest of the organ-builder, on whose spinet he was allowed to play, and even led to some instruction. All opposition to his study of music overcome, he studied first with the singer Ciaffolati and the organist Menghini, then with Bartoli, director of music at Jesi, and Bonnami, director of music at Masaccio, and in 1791 entered the Conservatory at Naples. Making great progress there under Niccolò Sala (1701-1800) and Giacomo Tritto (1735-1824) he soon became a tutor.

## Early Operas

In 1796 Spontini brought out at Rome his first and very pleasing opera, "I Puntigli Delle Donne" ("The Punctilio of Women"), which met with considerable success. The following operas, which he brought out between that time and 1802, established his early recognition. They are: "L'Eroismo Ridicolo," in one act, Rome 1797, which was remodelled and given at the Naples carnival in 1798 as "La Finta Filosofa" and again at the Teatro Nuovo, Naples, in the summer of 1799; "Berenice," Naples 1798; "Chi Più Guarda, Meno Vede," 1798; "Il Finto Pittore," Rome 1798; "L'Isola Disabitata," 1798; "Il Tesoro Riconosciuto," Florence 1798; "Gli Elisi Delusi," 1800; "La Fuga in Maschera," at the Teatro Nuovo, Naples, during the carnival of 1800; "I Quadri Parlanti," Palermo 1800; "Sofronio e Olindo," 1800; "Gli Amanti in Cemento" ("Il Geloso audace"), Rome 1801, is the best known work; "Le Metamorfosi di Pasquale," 1802; and "La Principessa d'Amalfi" ("L'Amore segreto") ("Adelina Senese"), Venice 1802.

The French invasion of Italy had unsettled the affairs of that country, and led Spontini to Paris in 1803. France, his adopted country, was destined to share in the honors bestowed upon him. In Paris he was obliged to give singing lessons as a means of livelihood. At the Paris production, on Feb. 11, 1804, of his early opera "La Finta Filosofa," which was a success, the First Consul and Josephine were present. The newspapers at that time stated that he was a pupil of Domenico Cimarosa (1749-1801).

Spontini next succeeded in having his opera "La Petite Maison," produced at the Opéra Comique in July, 1804, but after several performances it was withdrawn. With "Milton," text by Joseph Marie Armand Michel Dieulafoy (1762-1823), he was more successful. It was brought out at the Opéra Comique on Nov. 27, 1804. It was produced at Vienna in September, 1805; and in 1810, and at Berlin, on March 24, 1806.

His next work for the stage was "Le Pot de Fleurs" ("Der Blumentopf") ("Julie"), which was a failure when produced at the Opéra Comique on March 12, 1805. As Spontini had already received serious attention, the public overlooked this. It was given at Berlin in April, 1805, and on Dec. 5, 1809.

## "La Vestale"

Although "La Petite Maison" was not a success, its failure did not prevent Victor Joseph Etienne de Jouy (1764-1846) from selecting Spontini to set his libretto of "La Vestale" to music. The libretto, based on Winkelmann's "Monumenti antichi inediti," has been considered one of the best of that century. The antagonism of French musicians for foreigners was hard to overcome. Fortunately for Spontini he received the

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## ♫ Damrosch Opens N. Y. Symphony's Forty-Seventh Season ♫

**Popular Conductor Gives First Orchestral Concert in New Mecca Auditorium—Rabaud's "Suite Anglaise" Has American Première, and Loeffler's "Memories of My Childhood," New York Première—Lawrence Tibbett Scores in Wagner Scena and Moussorgsky Songs—Mary Lewis Makes Concert Début with Dohnanyi's Forces—Philharmonic Inaugurates Students' Concerts**



ALTER DAMROSCH opened the season of the New York Symphony in Carnegie Hall on the evening of Oct. 30. This is the forty-seventh season of the Symphony, and Mr. Damrosch's forty-first year, come Epiphany, or thereabouts. The orchestra was in excellent form, and the concert, from every point of view, was an exceedingly interesting one, containing as it did a novelty for New York in the shape of Charles Martin Loeffler's "Poem" entitled "Memories of My Childhood," and having Lawrence Tibbett, the young American baritone of the Metropolitan, as soloist.

The complete program was as follows:

Academic Festival Overture.....Brahms  
"Wahn! Wahn!" from "Meistersinger".....Wagner  
Mr. Tibbett  
Memories of My Childhood.....Loeffler  
(First Time in New York)  
Songs with Piano.....Moussorgsky  
a: "After Years"  
b: "My Little Room"  
c: "After the Battle"  
d: "Song of the Flea"  
Mr. Tibbett  
Frank LaForge at the piano  
Symphony No. 3, in C Minor.....Saint-Saëns  
Brahms' Overture is, of course, an old story, and the world needs no telling

that it was composed in acknowledgment of the honorary degree of Doctor of Philosophy conferred upon the composer by the University of Breslau in 1879. The sedate humor of the number was admirably brought out by Mr. Damrosch with altogether delightful results.

Mr. Tibbett sang exceedingly well and laid the foundation for a popularity which promises to be as great in the concert field as that which he has already made for himself in opera since his sensational success in "Falstaff" last winter. While his voice is somewhat light as yet for *Hans Sachs*, he again proved by his beautiful lyric singing of the Nuremberg showmaker's Monologue, that Wagner, when properly treated can be sung as lyrically as Verdi, and that shouting and barking are not a necessity. In the Moussorgsky songs he was equally successful and "The Song of the Flea," the text of which is from Goethe's "Faust" (in case there is anyone who is not already aware of the fact) aroused the audience to such enthusiasm that a repetition would have been in order. Mr. LaForge's accompaniments were models of ensemble as well as of fine pianistic tone.

Mr. Loeffler's Poem is a reminiscence of three years spent by the composer as a child in Russia, near Kieff. It is to a large extent made up of folk-tunes which every Russian knows, beautifully orchestrated and an unusual feature is the employment of four mouth-harmonicas. The work begins with a charming delineation of the quiet of village life, bells ringing in the stillness. This is followed by cheerful themes which lead into the Volga Boatmen's Song and, in turn, Yóúrod's Litany. The closing movement commemorates the death of Vasinka, an elderly peasant village storyteller. All in all it is a work of decided value and much charm, which will undoubtedly meet with wide popularity with concert audiences wherever it is heard.

The Saint-Saëns Symphony, written in memory of Liszt, was done full justice and given in a reverential and dignified mood which won an immediate response from the delighted audience. W. B. A.

### Mary Lewis with Dohnanyi

State Symphony, Ernst von Dohnanyi, conductor; Mary Lewis, soprano, soloist; Carnegie Hall, Oct. 27. The program:

"Scotch" Symphony.....Mendelssohn

"Je marche sur les chemins"  
("Manon").....Massenet  
Miss Lewis  
"Ruralia Hungarica".....Dohnanyi  
Songs with Piano:  
a: "Kriskulena Love Lilt,"  
Kennedy-Fraser  
b: "Ye Banks and Braes o'  
Bonnie Dune".....Miller  
c: "The Kerry Dance".....Molloy  
Miss Lewis  
"Irish" Rhapsody.....Herbert

The orchestra's playing was much smoother than at the previous concert, when Schubert's Seventh Symphony was a feature of the program. Mr. von Dohnanyi's interpretation of the Mendelssohn music was admirably balanced, logical and convincing. Perhaps he tried to read into the Adagio a depth of feeling this movement does not contain; but such an effort bespoke, at least, sincerity. The symphony was played without interruption, thereby gaining in cohesion. Climaxes were finely built up, and quieter moments had that effect of poise which Mendelssohn, with all his limitations, knew so well how to achieve.

Mr. von Dohnanyi was naturally happy when leading the State forces through his own pictorial music, which glowed with warmth and was potent to make the audience's pulse beat in quickened and sympathetic response. Altogether, the conductor's success was positive.

The appearance of Miss Lewis, announced as her American début, although she has sung in other than concert fields in her native country, was made the occasion of a cordial reception, with flowers presented in profusion.

Miss Lewis did not have, in the songs

she chose, the best chance to prove her mettle; but the fact that her voice is of delightful quality could not be gainsaid. Future appearances of this talented artist should afford better opportunities for a more complete exhibition of her powers.

The concert was under the auspices of the Gaelic Musical Society of America. Miss Lewis' capable accompanist was Elmer Zoller. D. B.

### Damrosch Journeys to Mecca

New York Symphony, Walter Damrosch, conductor; Lawrence Tibbett, baritone, soloist; Mecca Auditorium, Nov. 1, afternoon. The program:

"New World" Symphony.....Dvorak  
Monologue from "Meistersinger".....Wagner  
Mr. Tibbett  
"Suite Anglaise".....Rabaud  
(First Time in America)  
Songs with piano.....Moussorgsky  
a: "After Years"  
b: "My Little Room"  
c: "After the Battle"  
d: "Song of the Flea"  
Mr. Tibbett  
Frank LaForge at the Piano  
"Dance of the Old Ladies" (Venetian  
Convent).....Casella  
"Entrance of the Little Fauns"  
("Cydalise").....Pierne

This concert was the first given by the orchestra in its new home; and Mr. Damrosch, in a happy little speech, explained why his forces were appearing there. The New York Symphony concerts had outgrown Aeolian Hall, he said. Aeolian Hall could only accommodate 1200 persons, whereas the seating capacity of Mecca Auditorium was

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## Casella's "Third Manner" Disclosed in Novelties Given by Philharmonic

The New York Philharmonic, Willem Mengelberg, conductor, Alfredo Casella, pianist, soloist. Carnegie Hall, Oct. 29, evening. The program:

Overture to "Anacreon".....Cherubini  
Symphony in G Minor.....Mozart  
Suite from Ballet, "La Giarra".....Casella  
(First Time in this form)  
Partita for Piano and Orchestra.....Casella  
(First time)  
Mr. Casella  
Rhapsody, "Italia".....Casella

This concert, introducing as it did two new works by the distinguished Italian modernist, and adding for good measure a more familiar composition from his earlier years, might well have been given as an all-Casella concelebration, without the Cherubini Overture and the Mozart Symphony. Though the former was brilliantly played, and the latter ploddingly well, they stuffed the cornucopia too copiously and the program was a good half hour too long. This militated, naturally enough, against the Casella novelties, which can scarcely be described as music easy to assimilate, and it is not to be wondered if there was something of weariness in the attention that was focused on the "first time" Partita, a work completed as recently as last August, and perhaps the most difficult to evaluate that has yet come from the young (though no longer the youngest) Italian group.

Other than in the over-generosity of his program-building, Mr. Mengelberg could scarcely have done better by the Suite and the Partita. They had been diligently rehearsed and they were conducted with the utmost zeal and care. Both were accorded performances of scintillant virtuosity. With Mr. Casella present at the piano in the second of the novelties there was every reason to believe that the full dimensions of this curious facture were made known; though with the Suite—as is almost invariably true of ballet music transplanted to the concert room—there was the inescapable feeling that it would have been more effective serving its original tripudinary purposes in the theater.

Written for the Swedish Ballet and presented in Paris by that organization less than a year ago, "La Giarra" is a musicalization of a burlesque tale by Luigi Pirandello, relative to a hunchback mender of pottery, who enters a huge jar for convenience in repairing it, and when imprisoned there by his hump, calmly smokes his pipe while peasants

dance about him, until the iracund owner of the jar sends it crashing against an olive tree and releases him to be the hero of the hour.

This music, together with the Partita, songs and a concerto for String Quartet, refreshes what the composer himself has termed his "third style." But whatever the change of outlook, it is agnate to the early "Italia" (composed in 1909) in that it is an exposition of Italian folk elements, either traditionally so, as in a tenor solo sung in the ballet by a peasant while the philosophical prisoner puffs his pipe—or imitative. The nocturne in which the vocal solo is interpolated is one of the most beautifully scored numbers of the Suite. The singer on this occasion was James Lewis, and he strove manfully to match the orchestra in the fervor of his tones.

"La Giarra" is a marvel of orchestration, and it is a veritable geyser of high spirits. That the material at times is downright banal is perhaps only in keeping with its peasant character. The harshness and grittiness which alternate with boisterous or sentimental tunefulness also seem associate with its subject, and the ear can accept without too close questioning various reminders of composers so far apart as Rossini and Stravinsky, simply because this is a ballet.

But the same characteristics in the Partita prompt graver considerations. Here, a Sinfonia, a Passacaglia treated as a Theme with Variations, and a Rondo styled Burlesca, appear to have been chosen in conformity with what Mr. Casella has described as "the tendency of contemporary Italian music to return to the purer classic forms." But prodigious use of counterpoint, of contrary motion, of the old musette device and similar ingenuities, are not what give the Partita its character. The folk element, again frequently banal, but aggressively vital, united with great rhythmic energy and no scant use of the harsh and even brutal devices of writing in conflicting keys, make this anything but a return to classic purity. Technic would seem to have far outrun creative-ness. The work suggests a vastly fortified sterility.

The Partita is dedicated to Mrs. Elizabeth Sprague Coolidge; the Suite to Mr. Mengelberg.

Those who remained for the Rhapsody were rewarded again by the superb song of the sulphur miners, for which they took their punishment in the brilliantly exploited but none-the-less laboriously overworked "Funiculi Funicula" on which the finale is constructed. O. T.

## "Gioconda" Brilliantly Opens New Season of Opera at Metropolitan

[Continued from page 1]

Opera Club, to be sure, was out in force, a solid block of black evening dress and white ties. In the parterre boxes silver and white seemed to be the color scheme of the moment, and there—presumably—the city's fairest jewels were being displayed.

Now that these more important considerations have been touched upon, it is possible to say a little of the music of the evening.

### Much Applause for Principals

The performance was much such a one as any of the numerous representations of "Gioconda" last season, in spite of the last minute changes of cast. It will be recalled that owing to the illness of Miss Ponselle last November it was Florence Easton who sang the rather lugubrious title rôle when the Ponchielli work was first returned to the répertoire. This time, Miss Ponselle was very much in her element and shared with Mr. Gigli the first honors of the evening.

The picturesque settings, the altogether delightful ballet, and the stirring leadership of Mr. Serafin—leadership worthy of music of more dramatic substance and less pompous show—were again emphatic factors in the success that the performance undoubtedly obtained. All of the principals were repeatedly before the curtain, and they were joined there after the third act by Conductor Serafin and Chorus Master Giulio Setti. The prompter might have been similarly honored. Even those at the back of the house had some inkling of how hard he worked. But no one expects the first representation of the season to have all the smoothness and exactitude of repetitions later on. And

just how seriously "Gioconda" is to be taken, dramatically, was indicated by the freedom with which Mr. Gigli and Mr. Danise beamed and bowed, without reference to the stage action, whenever the plaudits became protracted.

It is difficult, indeed, to conceive of more beautiful singing of "Cielo e Mar" than Mr. Gigli's. And what a heavenly mezza-voce was his on the "buona notte" that just preceded this long-popular reverie! At its best, the tenor's voice was fuller and richer, it seemed, than ever before, but he was not uniformly at that best. There was more than a suspicion of hard driving of tone on the part of the principals, and no one of them can be totally exonerated on this score. However, Enzo must be accounted one of Gigli's happiest rôles.

Miss Ponselle has a voice for which the music of the much-buffed and self-sacrificing heroine might well have been written. Many of her phrases were of glorious tonal opulence and the fact that it was opening night may have accounted for some unsteadiness and unsettlement both as to pitch and production. The part becomes her in other ways besides revealing the exceptional scope and beauty of her remarkable soprano organ.

Mme. Matzenauer's generously substituted Laura had that element of distinction that is seldom lacking from her operatic impersonations, if somewhat uneven vocally. Miss Telva was a competent La Cieca, though her voice has sounded richer in other rôles. To her fell the most appealing, if thoroughly Italianate, melody of the score, the "Voce La Donna." She sang it commendably.

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# WEEKLY SURVEY OF EUROPE'S MUSIC



## Weingartner Will Return to Vienna

VIENNA, Oct. 10.—For reasons unknown, the Viennese did not learn until very late that they were to have the pleasure of seeing Felix Weingartner again at the conductor's desk of the Staatsoper this winter. Up to the time of Mr. Weingartner's arrival on Oct. 7 nothing had appeared in the Vienna papers heralding the event. Yet the Minister of Education succeeded in persuading him to take up the baton for some concerts here as early as last spring.

Mr. Weingartner comes to Vienna primarily to conduct the Johann Strauss Festival concert to be given by the Philharmonic Orchestra on Oct. 25. Since the departure of Richard Strauss, the orchestra of the Staatsoper has not been conducted by any leader of international reputation, and to have such a treat in prospect again would seem to have called for more comment from the journals.

Mr. Weingartner will conduct "Aida" on Oct. 13; "Tristan" on Oct. 18, and "Carmen" sometime between these two dates. "Aida" was billed for Oct. 8, but a slight indisposition on the part of Alfred Piccaver, who was to sing *Radames*, necessitated a postponement. The popular tenor's première as *Radames*, selections from which he has often sung in concert, will therefore fall with Mr. Weingartner's première at the Staatsoper this season. In a recent revival of Donizetti's "Lucia di Lammermoor," Mr. Piccaver scored a decided success as *Edgar*.

A cycle of the "Ring" is promised by Mr. Weingartner. At the Philharmonic concerts he will produce eight novelties, among them new works by d'Albert and Brun, Stravinsky's "Oiseau de Feu," a symphonic fantasy by Guido Peters, a symphony for wind instruments by Hoser of the Vienna Philharmonic, and a symphonietta by the Italian Manginelli.

Mr. Weingartner modestly refrains from including any of his own compositions in the programs. But a new symphony by him that had great success in London last spring and like success at its second production in Athens, will be heard in Vienna next year.

Roland Hayes, the Negro tenor who made such a favorable impression here two years ago, gave a very successful recital recently in the Musikvereins Hall. The hall was filled to the doors, and the audience was enthusiastic. The program began with Beethoven's "Adel-

aide," perfectly delivered, followed by songs from Schubert and Brahms. The final number consisted of Negro spirituals. These were beautifully sung, but their effectiveness was somewhat marred by the elaborate accompaniment of a small string orchestra. One missed the simple twang of the banjo.

Moriz Rosenthal was the first eminent pianist to appear at the concert hall this season. His marvelous technical skill and intelligent interpretation delighted a large audience. Schumann's "Carnaval" was masterfully given. The pianist played his own "Papillons," and included in Liszt's Rhapsody No. 2 cadenzas of his own. Of course there were the usual stormily demanded encores, among them the "Minute" Waltz of Chopin, which Mr. Rosenthal plays in thirds and which, under his fingers, belies its name, for he completes it in less than even that small interval.

Bronislaw Huberman, violinist, who has passed the last four winters in the United States, describes his impressions in a series of articles now being published in a leading Viennese journal. Mr. Huberman speaks in glowing terms of the culture of music in America.

"Since the days of the Medici," he writes, "the world has not seen such deeds of generosity by patrons of art as are common in every larger city there. Many of the conservatories owe their existence solely to the munificence of private persons. Nor does their interest cease with the signature of their checks, much of their influence and of their free time being devoted to the welfare of the institution they have endowed."

The violinist also speaks of the interest taken in music by the lower classes, if one may speak of such in a democratic country. He relates that his room attendant at the hotel courteously declined a free ticket offered him for the evening symphony concert at which Mr. Huberman was to play, saying that he had taken a subscription for the entire series. On another occasion the violinist was amused and delighted by the interest of the Pullman porter when he took out his violin to practice while traveling. The porter waxed loquacious. He communicated that he owned a number of phonograph records of Kreisler, Elman, Heifetz, Huberman, and others, and discussed their respective merits to Mr. Huberman's edification and entertainment.

Mr. Huberman states the American Negroes, with their innate sense of rhythm and melody, are America's most valuable storehouse of musical material.

ADDIE FUNK.

### Americans Heard in France

PARIS, Oct. 17.—Two American artists were performers in a concert at Lausanne recently. Grisha Monasevitch of Philadelphia, violinist, and Frederick Schlieder, organist, gave a program of works by Bach, Handel, Bruch, Pugnani, Guilmant, Bonnet, Tchaikovsky and Kreisler. Mr. Monasevitch received all his early musical education in the United States. In 1921 he won the Kubelik-Sevcik Scholarship, and in 1924 the Professor Auer Scholarship at the Chicago Musical College. Mr. Schlieder is a fellow of the American Guild of Organists and head of the Schlieder School in New York. During the summer he conducted a special summer school in rhythm at the Schola Cantorum in Paris, and is at present finishing some books on musical subjects.

### Dutch Society Marks Anniversary

AMSTERDAM, Oct. 16.—The Christian Orchestral Society of Holland celebrated its twentieth anniversary with a concert including the Psalm 150 by Bruckner, and a Te Deum by Hubert Cuyper, the composer, conducting. The Italian Opera at Amsterdam will be directed by Mme. C. de Hondt, widow of the late director.

### Budapest Opera Offers Verdi, Mozart and Wagner Cycles

BUDAPEST, Oct. 15.—The new director of the Royal Opera House, Nikolaus Radnai, will present cycles of Wagner, Mozart and Verdi in the coming season.

He will also give operas by Debussy, Béla Bartók, Giordano, Zoltan Kodaly and Richard Strauss. Strauss himself will direct two operatic performances and two Philharmonic concerts. Erich Kleiber will lead performances of "Carmen" and "Meistersinger," and Fritz Reiner will conduct two operas in March. Mattia Battistini will be one of the guest artists in December, and negotiations are pending with Maria Ivogün, Maria Jeritzka and Maria Nemeth.

### Lucy Kieselhausen, Viennese Dancer, Makes London Début

LONDON, Oct. 10.—Lucy Kieselhausen, Viennese dancer, recently made her London début in Aeolian Hall, accompanied by the Kutcher Quartet. She overcame the difficulties presented by a stage too small for her type of dancing and was especially good in "Papillon" danced to Chopin's "Butterfly" Study. Other dances were set to Chopin's E Flat Nocturne and a Lanner waltz; there was a Johann Strauss galop and a spirited Czardas to a Brahms-Sarasate accompaniment. The Kutcher Quartet was warmly received.

### Fontainebleau Students Give Concert

PARIS, Oct. 10.—Students of the American Conservatory at Fontainebleau gave a concert in the Municipal Theater on Sept. 18, consisting of operatic selections from Mozart, Rossini, Massenet, Bizet, Gounod, and instrumental pieces by Lalo, Strauss, de Fesch-Salmon, and others. Other concerts by



Felix Weingartner, Who Will Conduct Concert and Opera in Vienna This Winter

## American Music Featured at Leeds

LEEDS, ENGLAND, Oct. 24.—Two compositions by American composers were on the program for the last day of the Leeds Festival. These were Deems Taylor's "Looking Glass" Suite and Howard Hanson's "Lux Aeterna." Both were well received, though the extreme modernism of the latter divided audience and critics into two camps.

The Festival Choir found its greatest opportunity when it sang Bach's B Minor Mass, Sir Hugh Allen conducting. For clarity and vigor, this performance has never been equalled in England.

Another program contained Delius's "Song of the High Hills" and Beethoven's Ninth Symphony. Myra Hess played Rachmaninoff's C Minor Concerto with spirit. After having conducted half of the performance, Albert Coates was taken ill, and Beethoven's Choral Symphony commenced with the baton in the hands of the concertmaster, W. H. Reed. Mr. Coates was sufficiently recovered to conduct the fourth movement, which he read with exceptional brilliance.

On the last day of the Festival the choir was heard in "the" Mozart Requiem and in Brahms' "Nänie." The orchestra was set the task of encompassing three difficult symphonic poems during the morning, but under Mr. Coates the task was happily accomplished. With the familiar Strauss "Tod und Verklärung" went the less familiar Scriabin "Prometheus," with Miss Hess at the piano.

The concluding concert included Tchaikovsky's Fifth Symphony and Tartar dances from Borodin's "Prince Igor." Dr. Tysoe, choirmaster, led the Festival Choir in Mendelssohn's setting of the 114th Psalm for double chorus. The final number was an excerpt from "Die Meistersinger," with Mr. Widdop as Hans Sachs.

the Conservatory students included a Gabriel Fauré Festival on Sept. 11, a Rhené-Baton Festival on Sept. 15, and on Sept. 21 an organ recital chiefly of works by Charles Maris Widor. On Sept. 25 La Bienvenue Française entertained the Conservatory students with a program of selections from Rossini, Massenet, Widor and others.

MILAN.—Ottorino Respighi is writing music to the libretto of "The Sunken Bell."

BERLIN.—Ernest Krenek has completed a violin sonata that will be played in public by Alma Moodie.

BUDAPEST.—The Royal Opera has accepted a new work by Zoltan Kodaly, "Harry Janes."

## Scala to Produce New Italian Opera

MILAN, Oct. 14.—In a previous report on the coming season at La Scala, it was mentioned that the management was still negotiating for the presentation of a new Italian opera. It has just been revealed that this work is "Beauty and the Beast" ("La bella ed il mostro"), by Luigi Ferrari-Trecate, the well-known organist and composer, who now occupies the chair of organ and organ composition at the Royal Conservatory of Parma. It is a recast of a work that was first entitled "Belinda e il mostro," but had not been produced. The libretto, by the poet Fausto Salvadori, is based upon Leprange's fable of the same name.

The book is a version of the familiar tale of beauty in distress. The fair princess, though of queenly rank, is held a prisoner by a despotic dragon. But one fine night she escapes and returns home. But in the quiet of her chamber she is obsessed by a vision of the dying beast invoking her. Overcome by pity, she returns to comfort him. With this act of piety, the miracle happens—from the repulsive hide of the beast emerges the Prince Charming of her dreams, who loses no time in leading her to the altar.

Besides using opportunities for delicate fantasy, the composer, as well as the librettist, has infused a breath of impassioned humanity into this ingenious tale. An appealing and realistic touch is immediately given in a prologue which reveals a Christmas gathering in a humble farmhouse of Tuscany. After the customary festivities and religious celebration, the young folks gather around the grandmother to hear the traditional fairy-tale. "Once upon a time . . ."

Maestro Ferrari-Trecate excels in the miniature genre, having written "Ciotolino" for the marionette theater, "Pierrotto," produced with much success at Alessandria in 1912, and various other works principally upon librettos of Forzano. He should not be confused with the eminent conductor Ferrari, who was recently offered a post at La Scala to replace Maestro Gui, who has gone to greater responsibilities at Turin. The Scala offer was declined, and the post still remains open, Maestro Panizza being Toscanini's only assistant at the stand thus far announced. DE SALA.

### Laparra Work to Inaugurate New Opéra Comique Régime

PARIS, Oct. 13.—Louis Masson and Georges Ricou, who take over the management of the Paris Opéra Comique on Oct. 15, will inaugurate their régime with a new work by Raoul Laparra, "Le Joueur de Viole," a lyric tale in four acts. The libretto as well as the music is by Laparra. Maurice Frigara will lead the orchestra. Xavier Leroux' "Chemineau" will be revived, conducted by Albert Wolff, pupil and friend of the composer. Musy, who won the first prize in singing for both the Opéra and the Opéra Comique at the last concours of the Paris Conservatoire, will make his début in the principal male rôle.

### Petyrek Melodrama to Have Vienna Première

VIENNA, Oct. 15.—A new melodrama by Felix Petyrek, "Der Garten des Paradies," will be produced in Vienna this winter. Petyrek's previous melodrama, "Die Arme Mutter und der Todt" has met with marked success. His Sinfonietta has been played by the Vienna Philharmonic Orchestra.

MOSCOW.—In celebration of the twentieth anniversary of the Russian Revolution of 1905, a new Ukrainian opera, "Iskra," by J. M. Rosentur, will be given at Kiev.

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**Gericke's Death in Vienna Brings Forth Anecdotes of Boston's Symphony—How Players Were Made to Toe the Mark in the Higginson Organization—Teaching the Budding Prima Donna to Swim by the Splash Method—When Accompanists Envy Scribes and Vice Versa—Another American Girl "Makes Good"—The Met. Opens with Suitable Ceremonies**

#### DEAR MUSICAL AMERICA:

The death of Wilhelm Gericke recalls the period when musical America was in the making, the pioneer days when symphony orchestras were new, audiences undeveloped, and conductors' lives not as simple as they are now. Back in those experimental times Gericke accomplished a herculean task in building from a raw band that Boston Symphony Orchestra which was the cornerstone of the organization today.

Gericke achieved his end, but not without trouble. Many of his men resented his autocratic methods. His public grumbled over the highbrow program he tried to thrust down their throats. Opposition in other quarters arose from his extravagance. One hundred percenters complained that he imported foreign musicians by the score in preference to American artists. Major Higginson alone supported his régime without question. That was enough. Gericke went his own way and today America is his debtor.

Serious-minded musicians, however, remember Gericke with respect if not affection. Among them is Theodore Human, one of the conductor's leading violinists, who previously had played under Hans Richter and George Henschel and who later was to go to Theodore Thomas.

"Gericke," said Mr. Human, "was a drill master and an autocrat but the times demanded it. At rehearsals he treated us like little children, going over one phrase again and again for hours. He was a classicist at heart and Brahms was his god. When we were rehearsing the C Minor Symphony of Brahms for its first performance, we went over it and over it, dissecting each note, perfecting each bar. We never could get it just as Gericke conceived it. So rehearsal followed rehearsal until the night of the concert came. Then Gericke decided that we were not yet able to play it and substituted the Schumann B flat at the last moment. Some time later when we finally did play it the public was so indifferent that, as the composition proceeded, they gradually slipped out of the hall one by one so that at the end of the symphony there was practically no one in the house but the men in the orchestra. But that did not worry Gericke. So long as we played the work as he thought it should be interpreted, nothing else mattered. The music was the thing—if the public was stupid enough not to appreciate it, he was sorry, but not particularly upset about it."

"Gericke was often accused of extravagance but his expenditures were never personal. They were all fanatical attempts to bring his orchestra to the level he dreamed of. Major Higginson had given him a *carte blanche* and so he was absolutely within his rights when

for the third season of his stay in Boston—I think it was the fall of 1886—he arrived from abroad with twenty-one Viennese musicians to replace men already in the orchestra. Among the new men was a young fiddler, Franz Kneisel. It was a wholesale measure and in some ways a cruel one but the end justified the means.

"On another occasion he discharged one of his players, giving him all the money due on his contract, ordered another man from Europe, was dissatisfied with the latter on his arrival, paid him to return abroad, and reengaged the first man all over again.

"A typical incident occurred when we were going on tour. Usually we had ten violinists in the orchestra. At that time one was ill. Gericke wanted to cancel the whole trip. 'How can we play with nine violinists?' he demanded. 'How about six?' retorted one of his men cynically, knowing that Gericke's attitude was almost ridiculous in a day when orchestras were small and variable in size and everyone was grateful for what they had. Again we had a composition to play calling for two trumpets. Since there was only one trumpeter in the orchestra the usual procedure would have been to substitute the second cornetist. But Gericke was firm. He would send to Europe, if necessary, for the extra trumpeter! And until he came, the music would not be touched!"

"Although Gericke was a thorough musician he was not a particularly gifted one himself. He played the piano fairly well and often accompanied on the platform until one day a paper criticized him adversely. After that he never appeared in public as a pianist. He also played the tympani. In all of his interpretations he had a mania for subduing his instruments. That was one of the reasons why his Wagner was intelligent but rarely thrilling. I've seen him snatch the sticks from the tympanist and play very lightly himself, adding, 'Not the way you do it! As if you are throwing a sack of potatoes down stairs!'"

"His only other so-called accomplishment was his voice. During rehearsals he would sing all the parts, to our great amusement. I remember once during a rehearsal of Beethoven's Pastoral, we had played a few measures over and over. Each time Gericke sang it, showing how it should sound. Finally one of his men burst into uncontrollable laughter. 'Lachen Sie nicht! (Don't laugh),' said Gericke. 'Ich wird lachen wenn ich lachen will, (I'll laugh when I want to laugh)' answered the man. Gericke, in a fury, threw him out of the hall. He refused later to take him back without an apology and the man would never apologize. Day after day, in order not to break the technical requirements of his contract, the man would come to the door of the hall, be refused admission, and leave. Eventually he went over to Thomas' orchestra."

"Gericke was not, however, without his personal vanities. When we were going to New York to play, he called a meeting of all of his men. In that time, you must remember, the violinists in an orchestra bowed according to their individual style and preferences. Apropos of this, Gericke said: 'Gentlemen, we are going to New York! There they have heard Theodore Thomas and his men. And in Mr. Thomas' orchestra all the men bow the same way—up at the same time and down at the same time. I wish you would do the same.' Well, we tried it out at rehearsals and it didn't go very well. And so, just before the concert, Gericke compromised. 'Suppose,' he said, 'all the men on the outside, near the audience bow the same way. The rest can do as they please!' Talking of that New York concert reminds me that before it took place we were given a piece of music at rehearsal, a very nice romance. I think of H. E. Krehbiel's. Gericke distributed the parts, then announced, 'I want you to play this and you must not laugh. Mr. Krehbiel is a very important New York critic and if we do not respect him as a composer he will not praise us as an orchestra. Begin!'"

"On the whole, however, there was no doubt of Gericke's greatness. One day he was sick and he sent a substitute to rehearse our program for the next concert. We played the numbers through and the man said: 'Gentlemen, you are letter perfect. There is no more that I can do. You are dismissed for the day.' We ran off, happy as school boys at a holiday. But we knew, in our heart of hearts, that had Gericke been there, we would have rehearsed the full three

hours and possibly more—and then not have satisfied his rigid demands."

The question of financing débuts, in place of spending so many large sums on preliminary free scholarships, a question raised by eminent authorities recently in your columns, has like most questions, two sides.

Doubtless there is something to be said for the suggestion that philanthropists and wealthy art patrons spend less on "foundations" and more on launching young artists of exceptional talent on public careers; but in such instances great care should be taken that the generosity be not overdone.

I recall the case of a prima donna now securely before the public as an opera singer. As her parents were well endowed with this world's goods, she was never in doubt, when studying in America and abroad, that the necessary bills would promptly be paid. And so she continued to study. She progressed rapidly, her teachers said, but they didn't consider her quite ready for a first appearance. She needed a little more preparation—she must have a few more rôles thoroughly learned, etc.

Then the wise parents sat up, took notice and put their feet down.

"We can't pay for any more lessons," was a ukase delivered with finality. "If you want to continue your study, you've got to earn, all by yourself, the money to pay for it."

Naturally, the effect was somewhat disconcerting. But the young lady, being a person of common sense, set about looking for an engagement. Failing to land a "grand" operatic rôle, she was under the necessity of taking whatever she could get—which happened to be an effective singing part in a musical comedy. She made good, she gained very valuable stage experience and saved quite a little money. Then she went back to a *maestro*, polished up as *Mimi*, *Rosina* and other star rôles, and—won her way into the field where now she is an established favorite.

"Of course," said the parents to me afterwards, "we could have gone on paying for our daughter's study if we had wanted to. But we feared that unless she were actually pushed into action, she would go on studying for the rest of her life and never get anywhere. She would never be considered, or consider herself, quite 'ready.' Look at the careers of the great singers. Didn't they have to take engagements when they were very young in order to pay for tuition? They would earn a little money, get more lessons and then take a few more engagements. We felt that our girl must be made independent—be made to stand on her own feet. Of course her ambition suffered a bump when she had to turn, for a time, from Puccini to an engagement that forced her to sing every night and at two matinees, but she had no other alternative, and all the while she was on her own she kept the higher goal in view."

It's the old, old story, I suppose, of human nature failing to appreciate what it gets for nothing, or gains too easily. Any art patrons who decide to act on the suggestions you have published, would be wise to see that the beneficiaries of their purpose do not have their entrance to professional life made too smooth. Otherwise there might be only a few more dismal failures, and shattered hopes, to record.

In chatting with one of our daily paper critics the other day, I happened to speak of a certain accompanist who has given up what might otherwise have been a highly successful career as a musical educator to devote his entire time to playing for the charming young singer who is his wife.

I was somewhat surprised when my friend, the critic, who has one of the three most desirable reviewing posts in New York, confessed that of all the branches of music in which one might engage no other appealed to him to the same extent as that chosen by the man we had been discussing. It was not the accompanying alone that presented this appeal, but the opportunity to be the musician behind the scenes in the shaping of a singer's career—to see that career grow and expand under the watchful tutelage of the accompanist-coach (my friend the critic said nothing about the third capacity of husband); this seemed to him a work very much worth while.

Inevitably I thought of another reviewer on a leading New York newspaper who has turned to music criticism after having gained an enviable footing as accompanist.

'Twas ever thus. The pianist would be a violinist, the contralto would be a mezzo, the baritone would be a tenor, the conductor would be impresario, the critic would be accompanist and the accompanist critic—can anyone tell me why?

When Mary Lewis, who had once sung in a church choir in Arkansas and later as prima donna of the "Follies" in New York, made her reëntry last week as soloist with the State Symphony, another chapter of a romance of music was written.

The youthful soprano had meanwhile sung in opera on the stages of Vienna, London and Paris. The interest in her reappearance was, therefore, considerable. That Miss Lewis was prepossessing to the eye was well remembered, and when she came out with the conductor, Ernst von Dohnanyi, to sing an aria from "Manon," these impressions were confirmed. She is tall and slender and was becomingly gowned in a girlish creation, with skirt in the present short mode.

Perhaps no one was prepared for the clarity and power which her voice was found to possess—in addition, for the rich timbre which marks it as an organ to be reckoned with in the future. Unavoidably the young artist was somewhat nervous, and she will doubtless do herself more justice in later appearances. But the fact that America possesses voices at least of a grade to compete with those of the rest of the world was again emphatically demonstrated.

And now comes a bit of rumor. Miss Lewis, according to a statement which she made to an interviewer after her concert, received an offer to appear in operetta in America at a satisfying salary. But she declares she will not abandon grand opera. Here is another instance of high ideals which have led a number of our artists to choose the steeper paths of music for the reward that, they feel, lies at the end.

The Metropolitan has sounded the bell for "curtain," and the social élite assisted in the ceremony of raising the brocaded gold drop. Rather, they arrived some time after the beginning of the second act.

The Metropolitan "first night" is a great event for the society reporters. One of the most impressive sights in America—one which I would advise all visiting Europeans not to miss—is the vista of perfectly waved and groomed feminine heads which undulates across the orchestra and blazons forth in the parterre.

Rosa Ponselle and Gigli, both regal voiced, shared the operatic woes about equally. Then there was Mme. Matzenauer as a graciously erring *Laura*. We all applauded Marion Telva as *La Cieca*, when she sang the "Voce la donna." These contraltos sang in the place of the two Americans who were reported indisposed. Also of no little effect were Mr. Danise as the double-dyed *Barnaba* and Mr. Mardones as *Alvise*. And there was the galvanizing arm of Serafin in the pit. It was shaken like a willow wand that presaged a possible spanking afterward, but nobody—so far as I could make out—really needed it.

The ballet and the scenery of last year were again eye-filling. Oyez!

Apropos of the slight rise in the price of seats in the orchestra, orchestra circle and dress circle at the Metropolitan this season, it is interesting to note the schedule prevailing at the Vienna Opera.

A seat in the orchestra (except when bought at subscription) in the Broadway institution will cost \$8.25 this season—a very modest increase, to be sure; while at Vienna, where the casts are on the whole inferior, the same seat costs from 34 to 50 Austrian shillings (about \$4.75 to \$7).

The Vienna *Neue Freie Presse* notes the fact that an evening at the opera for two costs at subscription rates about \$10. On the other hand, it cites a report that at the Paris Opéra the parquet seats cost forty francs—at present exchange rates, less than \$2.

But who, say I, would rather go to the ponderous and artistically somewhat negligible performances in Paris? We have incomparably the best, and Americans are willing to pay for nothing else, says your

*Mephisto*



## STOKOWSKI PRESENTS NEW PIANO DEVICE

Lester Donahue as Soloist  
in Philadelphia Concert  
Introduces Invention

By H. T. Craven

PHILADELPHIA, Nov. 2.—Artistic and scientific invention were effectively blended in the outstanding feature of the program of the Philadelphia Orchestra, presented under Leopold Stokowski's direction on Friday afternoon and Saturday night of last week in the Academy of Music.

For the first time in this city a public hearing was accorded to the remarkable piano, with tones and vibrations enriched by a special mechanical equipment conceived by John Hays Hammond, Jr. Special insistence is rightly made upon the fact that piano is not transformed in its essential qualities by this improvement. The innovation is in a sense conservative, yet as its possibilities become appreciated, it is likely to exercise an important bearing upon modern composition for this instrument. It is stated that, when the tone is once struck on the Hammond piano, the volume is increased, but without altering the characteristics of the piano tone.

At both concerts Mr. Stokowski gave a brief talk and a demonstration of the piano's qualities, illustrating its resources, by striking chords and single notes and achieving new and subtle extensions of vibrations and opulence of tonal coloring.

The demonstrator was Lester Donahue, an admirable young American pianist, who has been particularly associated with Mr. Hammond in the development of the instrument. In the Second Concerto in C Minor, of Rachmaninoff nothing in the least resembling sensational or meretricious effects were achieved. Indeed in the first and second movement, the new effects were scarcely noticeable, but in the Adagio sostenuto a peculiarly rich and sustained tonal coloring was fully evident. It was regretted by some auditors that, for purposes of comparison, a more familiar number than the Rachmaninoff work was not presented.

The orchestra under Mr. Stokowski gave a hearing to Casella's somewhat cloudy instrumental scoring of Balakireff's "Islamey," originally written for the piano, and closed the concerts with a finely imaginative reading of the "New World" Symphony of Dvorak.

The New York Philharmonic, under Willem Mengelberg, made its first appearance here this season on Oct. 25, in the Academy of Music. The concert was under the auspices of the enterprising Philharmonic Society of Philadelphia, which has a brilliant orchestra of its own that gave place on this occasion to the visiting organization. The same procedure will be observed again later in the season when the Cincinnati Symphony under Fritz Reiner and the Boston Symphony under Serge Koussevitzky will be features of this Sunday night series. At the other six concerts the local organization will be heard.

The Mengelberg concert was of characteristically inspiring quality. The gifted conductor was at his best, which is saying a great deal, in the "Don Juan" of Richard Strauss and the Second Symphony of Brahms. Bach's Suite No. 2 in B Minor was played, with the conductor skillfully presiding at the harpsichord. In memory of the late Frederick W. Hurlburt, who had been one of the most ardent and energetic persons in building up the Philadelphia Philharmonic, Chopin's Funeral March was played as the opening number. It was noticeable that Mr. Mengelberg followed Mr. Stokowski in the "one-level" seating arrangement of the orchestra.

### Rudolph Ganz Becomes American Citizen; Plans May Festival

ST. LOUIS, Oct. 31.—Rudolph Ganz, pianist and conductor of the St. Louis Symphony, is now a full-fledged American citizen, having received his final papers during the past week. Mr. Ganz, it is announced, hopes to promote an annual May Festival for St. Louis, certain improvements in Washington University may make it possible for a hall to house such an event. Rehearsals are well under way for the first concert on Nov. 6, which will be an all-orchestral program.

### Boston Symphony to Give More Home Concerts

BOSTON, Oct. 31.—A new series of concerts by the Boston Symphony will be given in Symphony Hall on five Tuesday afternoons at 3.15 o'clock. The dates are Dec. 1, Jan. 5, Feb. 9, March 2 and April 6. On Friday of last week 967 personal letters were sent by the management to those on the Friday, Saturday and Monday waiting lists, giving those who received no tickets for this winter's concerts first opportunity to subscribe. The response has been immediate, and the house is already half sold to the waiting list. The remaining season tickets were to go on sale at Symphony Hall next Monday morning. Serge Koussevitzky is planning a set of particularly enjoyable programs for this series, which will have the added interest of chronological sequence.

W. J. PARKER.

## GOOSSENS CONDUCTS ROCHESTER FORCES

Season's First Concert  
Has Gustav Tinlot  
as Soloist

ROCHESTER, Oct. 31.—The first concert of the season by the Rochester Philharmonic Orchestra was given on Oct. 29 in the Eastman Theater, under the baton of Eugene Goossens. The soloist was Gustav Tinlot, new concertmaster, who played Mozart's Concerto in E Flat, No. 6. The audience was large and representative of Rochester's best in every way, and Mr. Goossens was given a cordial greeting.

The program was well selected, including, besides the concerto, Weber's Overture to "Freischütz," Debussy's "Iberia" and Brahms' Symphony No. 1, in C Minor. Mr. Goossens conducted with his accustomed verve. The Symphony was given a very beautiful reading, and the conductor was presented afterward with a number of floral tributes.

Mr. Tinlot's performance of the Concerto was cordially received. It was played in true Mozartian style, clear, pellucid and flowing. He was recalled several times to acknowledge the applause.

Josef Lhevinne, pianist, was the artist for the first recital of the Monday evening series at Kilbourn Hall on Oct. 26. The program was most interesting, including a first performance here of Paul Juon's "Juggler." The audience was enthusiastic, and Mr. Lhevinne had to respond to numerous encores.

MARY ERTZ WILL.

### Metropolitan to Give Première of "Vestale" on Nov. 12

General Manager Giulio Gatti-Casazza has announced that the first performance by the Metropolitan Opera of Spontini's opera "La Vestale," libretto by De Jouy, will take place on Thursday evening, Nov. 12. The opera has been musically prepared and will be conducted by Tullio Serafin. The chorus has been trained by Giulio Setti. The stage management is in the hands of Wilhelm von Wymetal, and the dances have been arranged by August Berger. The cast will be as follows: *Licinio*, Edward Johnson; *Giulia*, Rosa Ponselle; *Cinna*, Giuseppe De Luca; *Pontifex Maximus*, Jose Mardones; *High Priestess*, Margaret Matzenauer, and *Consul*, Paolo Ananian. The scenery has been designed and painted by Joseph Urban and the costumes designed by Gretel Urban-Thurlow.

### Fight Crime with Music in Chicago

CHICAGO, Oct. 31.—An effort to "sing crime out of Chicago" will be launched at Christmas, when groups of citizens, many of them professional musicians, will sing carols at hotels, churches and public institutions. Harry E. Freund, chairman of the committee, has secured the cooperation of Mayor William E. Dever.

The Russian Symphonic Choir started on its tour on Oct. 12. Among its first engagements was one in Baltimore, where it sang at the Lyric Theater.

## MIAMI PLANS TWO SEASONS OF OPERA

Chicagoans to Give Nine  
Works in New Hall—  
Golterman Series

MIAMI, FLA., Nov. 2.—Two series of grand opera for Miami in the spring are announced. The Chicago Civic Opera will give nine performances in March; and a previous open-air season in January, under the auspices of Guy Golterman of St. Louis, is contemplated.

A group of Miami business men have underwritten the Chicagoans' season it is stated. The season will be given in a specially constructed auditorium, the Miami Coliseum, which will be erected at a cost of \$1,000,000 before March 8, the proposed opening date of the series.

The other series of four weeks was announced by Mr. Golterman in New York following a conference with George E. Merrick, head of the Coral Gables Company, and Henry R. Dutton, director of the Recreation Department, in Miami. It is planned to engage leading artists and a chorus from schools and conservatories.

A rumor current in the Florida community that the Metropolitan Opera Company would make its first visit to Miami this spring, under the management of S. E. Philpitt, has not been confirmed.

Early this week, it was stated that thus far no Florida season was contemplated, and that such an engagement was most unlikely owing to the short time available for the spring tour to Cleveland, Rochester and Atlanta.

### ANNOUNCE OPERETTA

Irving Place Theater to Reopen with  
"Hoheit Tanzt Walzer"

"Hoheit Tanzt Walzer" ("Her Highness Waltzes"), a Viennese operetta by Leon Ascher, will reopen the German Theater at Irving Place on Nov. 10. Hans Gollé, tenor of the Theater an der Wien, the Vienna Volksoper and the Berlin Volksoper, is director of the newly organized company. Mr. Gollé will also appear in the rôle of *Peperl Gschwandner*. Viola Graham, an American soprano, who has sung abroad in opera and operetta, will take the part of the *Princess*, while Else Kenter of Berlin and New York, will be seen as *Lissi*, the soubrette. Others in the cast are Adolf Engel, Carlos Zizold, Franzl Steinbauer, Grete Arnsberg, Vilma Millrodt, N. Oessfeld, J. P. Schuetz, Anneliese Otto and Liselotte Otto.

Andreas Fugmann, formerly of the Royal Opera, Dresden, will conduct. The production will be staged on an elaborate scale. The operetta will be given every Tuesday and Thursday at the Irving Place Theater and during the remainder of each week in Newark, Paterson, Philadelphia, Baltimore, and other cities of the East.

### Vermont Forms Branch of Federated Music Clubs

BURLINGTON, VT., Oct. 31.—A Vermont branch of the National Federation of Music Clubs was formed at a meeting of representative musical leaders of the State, held here on Oct. 26. It is proposed to form music clubs in a number of communities of the State and to affiliate these and others with the Federation. About fifty persons were present at the meeting. Among those who spoke was Mrs. William Arms Fisher, chairman of the Federation's department of education. The officers of the new organization are: L. J. Hathaway, Middlebury, president; Mrs. J. W. Votey, Burlington, first vice-president; Mrs. R. A. Brush, St. Albans, second vice-president; Gladys Gale, Barre, third vice-president; Mrs. Pamela Powell, Middlebury, secretary; George M. Hogan, St. Albans, treasurer; Judge Frank L. Fish, Vergennes, parliamentarian, and Mary Watkins, Rutland, corresponding secretary.

### George B. Nevin Receives Doctor of Music Degree

EASTON, PA., Oct. 31.—At the recent Founders' Day observed at Lafayette College, the honorary Degree of Doctor of Music was conferred upon George Balch Nevin, composer and organist. This was the first time in 100 years that this degree was granted by Lafayette. A feature of the program was the playing by Dr. Nevin of two of his works for organ, "The Vesper Hour at Sea" and "The Shepherds' Evening Prayer." Other honorary degrees granted were those of Master of Arts to James Kerney, editor of the *Trenton Times*; Doctor of Divinity to the Rev. Frank MacDonald, Philadelphia; and Doctor of Laws to George Herbert Meeker, dean of the Graduate School of Medicine, University of Pennsylvania.

## STEINWAY CONCERTS LAUNCHED NOTABLY

Mengelberg, Hofmann, Gange,  
Hutcheson and N. Y.  
Quartet Heard

Programs of a distinctive character, heard by distinguished audiences, have marked the formal opening of Steinway & Sons' new salon. The first was given on Oct. 27, the second on Nov. 2. Each occasion was delightfully unique, the beauty of the hall and the intimate nature of the performances, no less than the high artistic standards maintained, making these nights important features of New York's current season.

The dedicatory program was given by an orchestra of thirty-five musicians from the New York Philharmonic, led by Willem Mengelberg, with Josef Hofmann and Fraser Gange contributing piano solos and baritone songs. Not the least interesting number on the program was the reading of a poem, written by W. S. Gerhart in honor of the occasion, by Ernest Urchs, manager of the concert and artists' department.

The program fittingly opened with Beethoven's "Dedication of the House," conducted with authority by Mr. Mengelberg, who also led his forces through lilting music by Percy Grainger. Works by Chopin and Beethoven-Rubinstein were played by Mr. Hofmann in his inimitable style, the pianist adding his own "Sanctuary" to the list. Mr. Gange sang, as impressively as he always does, Schubert's "An die Musik" and "The Mummer's Carol," an old Sussex song.

The second program brought Ernest Hutcheson in piano music, the New York String Quartet, and a reappearance of Mr. Gange.

Mr. Hutcheson interpreted the "Tableaux d'une Exposition" of Moussorgsky with the intellectual power and force associated in the public mind with his attainments. Mr. Hutcheson's reading of d'Albert's transcription of Bach's Prelude and Fugue in D was equally impressive, the artist's resonant tone and polished technic being employed to the best advantage.

Mr. Gange, with Richard Hageman playing sustaining accompaniments, held the approving attention of his audience through songs by Arthur Somervell, Richard Strauss, Schubert and Schumann. Two encores were demanded after a stirring interpretation of the "Two Grenadiers."

The Haydn Quartet in D was presented by the New York String Quartet with a clearness, a balance, a give-and-take in team work, that left no room for criticism and that resulted in fresh honors falling to Ottakar Cadek, Jaroslav Siskovsky, Ludvik Schwab and Bedrich Vaska, the members.

Both programs were broadcast.

Guy Maier and Lee Pattison have been engaged by the Philadelphia Philharmonic Association to play Ernest Hutcheson's Concerto for two pianos. It is the third consecutive season that these artists will have played under the baton of Mr. Stokowski.



# MACBETH

## SCORES

### DOUBLE TRIUMPHS

### IN

### LONDON AND LIVERPOOL



American Prima Donna returns to scenes of her first European successes and is acclaimed by the press of both cities as one of the greatest of all coloratura sopranos. A resumé of the opinions of the English press is printed herewith:

"Florence Macbeth, famous coloratura soprano of the Chicago Civic Opera Co., thrilled Liverpool Philharmonic Society audience in opening concert last night."

—U. S. Photo News Agency, London, Oct. 23, 1925.

"Florence Macbeth, noted soprano of Chicago Civic Opera Co., scored unprecedented success before crowded Queens Hall audience last night."

—U. S. Photo News Agency, London, Oct. 23, 1925.

"The technique of Florence Macbeth is so effortless that she sings with the spontaneity of a bird."

—London Express, Oct. 23, 1925.

"The promise of early days has been amply fulfilled. Her voice has developed a rare sweetness and richness, and her technique is admirably finished."

—London Daily News, Oct. 23, 1925.

"A fine exhibition of virtuosity."

—London Daily Telegraph, Oct. 23, 1925.

"Florence Macbeth sang beautifully at Queens Hall last night."

—London Standard, Oct. 23, 1925.

"A voice of beautiful quality; her runs were like a perfect string of pearls—each note as clear as a bell."

—London Morning Advertiser, Oct. 23, 1925.

"Florence Macbeth reappeared last night, delighting and astonishing her audience. Her success was emphatic."

—Westminster Gazette, London, Oct. 23, 1925.

"Miss Macbeth relies chiefly on coloratura, justified by her renderings on Thursday of music of that school, notably of a Norwegian echo song and Rossini's LaDanza, both appealing to the sensational type of technique."

—London Referee, Oct. 25, 1925.

"She has a very agile and even coloratura voice of beautiful natural quality and remarkable range. She phrases well and has excellent breath control. She gave us some specimens of really first rate singing, notably in a legato run and in one of the most lovely trills imaginable."

—London Morning Post, Oct. 24, 1925.

"The wordless Le Rossignol et la Rose of Saint-Saens was perhaps her best technical achievement. Indeed this last was quite as fine as the gramophone nightingale we heard at Monday's Symphony concert." (Note:—The Gramophone nightingale was the phonographic recording of a real nightingale's song.)

—London Times, Oct. 24, 1925.

American Concert  
Tour Opens Nov. 13  
at Milwaukee

Second Concert  
Tour Opens Jan. 25

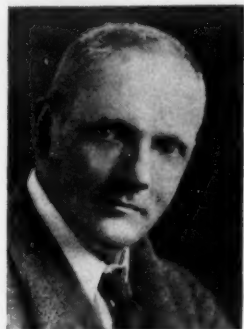
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WITH CHICAGO  
CIVIC OPERA  
DECEMBER—  
JANUARY





## DONALD FRANCIS TOVEY

in  
New York Debut Recital  
Achieves Genuine Success

N. Y. HERALD TRIBUNE,  
By F. D. Perkins

Donald Francis Tovey, who is a prominent figure among British musicians, made his first New York appearance yesterday afternoon at Aeolian Hall.

Professor Tovey began with Bach's D major Partita, a number which, with its seven movements, made a formidable appearance in print, but proved otherwise in performance, with no dryness in it under the Edinburgh musician's fingers. Beethoven's Fantasia, Op. 77, and F sharp major sonata, Op. 78, followed on his unhackneyed program, then two Schubert impromptus.

These numbers seemed to mark Professor Tovey as a skillful, vigorous and individual pianist. His technical skill was obvious from the start, with a firm touch, and clear, distinct and flowing rapid passages. There was variety and nuance in coloring in pace, but his fortissimos seemed sharply contrasted and emphasized, compared with the gradual shading at other times. The Bach Partita was zestfully played, in certain high lights, with what seemed a certain exuberance, a wealth of sound with a slight submergence, perhaps, of detail. Beethoven and Schubert received vigorous, expressive performances, with contrasted, emphasized high lights. Brahms' C major sonata, closed the scheduled list, to which Tovey, who fared well in this last sonata, added encores.

N. Y. TELEGRAM,  
By Pitts Sanborn

Mr. Tovey opened his program with Bach's D major partita. Among his hearers were professional pianists who were moved to hearty praise by his performance of this piece.

Academic in the best sense he continued by virtue of the cultivated intelligence, the unerring taste, the refinement, the true distinction that marked his performance.

Beethoven's seldom heard fantasia, Op. 77, performed rhapsodically, but with an instinct for design and measure, at once revealed Mr. Tovey's stature as an artist. He continued with a beautifully persuasive performance of Beethoven's none too favored sonata in F sharp major, op. 78, which for once seemed interesting throughout, engrossing even.

It was real Schubert playing that Mr. Tovey gave us, lyrical, romantic, warmly colored, yet always sensitive in nuance. His forte was of a pure and rich sonority. His cantilena really sang.

The same fine qualities as interpreter and executant Mr. Tovey brought to the sonata in C major, of Brahms, which fittingly closed a program of noteworthy dignity and conspicuous execution.

N. Y. SUN,  
By W. J. Henderson

D. F. Tovey's chief appeal is to the intellect of his auditors.

He paid local music lovers the compliment of appearing to believe that they had reached a lofty level of listening. This is a pianist who asks for alert minds rather than tender hearts.

He is a pianist of excellent taste. There was nothing in his recital to offend those hostile to spasmodic utterance and virtuoso devices. It was all honest and manly, always clear, well balanced and musically fluent. The Brahms sonata evidently holds a high place in this artist's estimation otherwise he could not have played it with quite so much delicacy and sensibility.

On the whole it was a recital disclosing sound musicianship, if not that peculiar excellence which evokes tumultuous response.

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Knabe Piano

## LOEFFLER WORK IS GIVEN IN CLEVELAND

Sokoloff Conducts Notable List  
—Jeritzta Applauded in Recital

By Florence M. Barhyte

CLEVELAND, Oct. 31.—The second program in the series of subscription concerts by the Cleveland Orchestra was presented in Masonic Hall with Hulda Lashanska as soloist.

The symphony was Brahms' Fourth in E Minor, which was given a fine reading by Nikolai Sokoloff. Charles Martin Loeffler's Symphonic Poem, "Memories of My Childhood" was given its initial Cleveland performance. It was of special interest to Clevelanders to know that the score bears the dedication "To My Friends Mr. and Mrs. John L. Severance." Mr. Severance is president of the Musical Arts Association which maintains and supports the Cleveland Orchestra.

Miss Lashanska was graciously received. Her voice was revealed in all its beauty in Mozart's "Ah lo so" from the "Magic Flute" and Charpentier's "Depuis le jour" from "Louise." The Overture to "Gwendoline" by Chabrier formed a rousing conclusion to the program.

Maria Jeritzta recently presented a program of exceeding interest to a large audience in Masonic Hall. Massenet's "Pleurez mes yeux" from "Le Cid" opened the program. This was followed by a group of German numbers charmingly sung. Delibes' Arioso was also effective. The English songs "I Came with a Song" by La Forge, and "Love Went A-Riding" by Frank Bridge were delightful numbers in which Mme. Jeritzta proved her artistry in English diction.

Maxmilian Rose, violinist, assisting artist, was well received. Emil Polak supplied discriminating accompaniments. The concert was under the local direction of Frederic Gonda.

A recital of unusual interest to Cleveland musicians was presented by Marie Simmelink in Wade Park ballroom. Miss Simmelink has spent several seasons in the Oscar Saenger summer classes after training with Lila Robeson. Her voice is a mezzo-soprano, rich in quality and extensive in range. Her program included French, German and English lyrics and four Respighi songs. Arthur Shepherd accompanied.

## KOLAR OPENS "POP" SERIES IN DETROIT

Two Orchestra Members Are Soloists With Symphony  
—Recitals Given

By Mabel McDonough Furney

DETROIT, Oct. 31.—Victor Kolar and the Detroit Symphony inaugurated their series of Sunday afternoon concerts in Orchestra Hall, on the afternoon of Oct. 23. Enthusiasm ran high, and both orchestra and leader were accorded an ovation. The men gave an excellent performance and Mr. Kolar conducted with his usual spirit and dash, obtaining satisfying results. In point of popularity the Berceuse from "Jocelyn" was easily the outstanding number, inasmuch as it afforded solo opportunities for Ilya Schkolnik and Georges Miquelle. The program opened with Offenbach's "Orpheus" Overture, proceeded through works by Goldmark, Godard, Schmitt and Liadoff, and closed with a stirring presentation of the "Capriccio Italien" of Tchaikovsky.

The De Reszke Singers and Will Rogers appeared for the benefit of the American Legion Endowment Fund in Orchestra Hall, on Oct. 24. The quartet is most satisfying, meticulous phrasing, carefully maintained tonal balance and strict adherence to pitch giving its work finish and elegance. Novelties were a series of nursery rhymes written by Herbert Hughes in the style of Tchaikovsky, Handel and Corelli. The bass, Harold C. Kellogg, a former Detroit church singer, was heard to advantage in a sea chanty, "Let the Bullfight Run."

Abraham Haitowitz, violinist, made his first Detroit appearance in Orchestra Hall on Oct. 22. His program included the E Minor Concerto of Mendelssohn, the Bach Chaconne, and a group of other works, in which he evinced finger dexterity, scholarly interpretative ideas and a warm, vibrant tone. Margaret Mannebach provided the accompaniments.

The Rhondra Welsh Male Chorus gave a concert in Arcadia Auditorium for the benefit of the community fund of the Exchange Club, on Oct. 26. This group of sixteen men sang quartets, duets, choruses and solos, and demonstrated musicianship. Tom Morgan proved to be a leader of ability, and the singers were much applauded. An aria from "The Masked Ball" was sung by Robert Hopkins, baritone.

## Eastman Director Deplores Lack of Opportunity for American Composers

ROCHESTER, N. Y., Oct. 31.—"The outstanding need of the young American composer of orchestral music is laboratory experience in hearing his own work," declares Howard Hanson, director of the Eastman School of Music, heralding the concert of unpublished compositions by Americans the Rochester Philharmonic will give late in November.

"Up to date only the most fortunate have survived, due to the difficulty in obtaining a first hearing of their works. The young untried composer is generally forced into the symphonic field in straight competition with his more experienced European brothers.

"It is this laboratory work that we are giving in our American composers concerts in Rochester. In these concerts, works which have passed the jury are carefully rehearsed and performed for the benefit of the composer and the critics who come to hear the works.

"My conclusion is that it is now time to stop asking ourselves where are the American orchestral composers, and to wake up and look around. In addition to the works by young composers, there are a number of works by better known composers which are being performed by the majority of orchestras throughout the country. I hope to present at a later time certain material which will show in a concrete manner the status of the American orchestral composer in America. We are too apt to judge the status of the American composer from

the point of view of New York City which city, in my estimation, knows less about native composition than Chicago, Los Angeles or Rochester. I know of several excellent scores that have been heard by various cities in this country, but which have not yet been heard in New York.

"Of course there is one great difficulty: the lack of publication of orchestral works in this country makes it very difficult to obtain the scores. The majority of composers are represented in publishers' catalogs only by their smallest and least interesting works. Their large works are extremely difficult to obtain. The matter of publication is even more difficult for the unknown composer.

"Many articles are being written about the lack of operatic composers in America. Most of them seem to me to be humorous. I doubt if any Anglo-Saxon country will ever produce many operatic composers, and if some should be born at the present time, I am sure that I do not know where they would go to obtain technic in operatic writing, or where they would go to have their first efforts tried out.

"Our opera houses are so large and so expensive that they cannot afford even one failure, and it takes many failures to make a composer of opera capable of even one success. I have never heard that the first opera of even the magnificent Richard himself was a huge success! It is foolish for us to expect America to achieve the impossible. Americans must learn to expect growth rather than necromancy."



## QUEENA MARIO

Far West Acclaims Her

Duluth News Tribune, Oct. 17, 1925

"THE critic who said she had a 'thrush in her throat' may have been thinking of the quality of her voice, but it was probably also because of the ecstatic abandon with which she sings that he used the metaphor. In the Verdi aria, she would achieve what seemed an unattainable pinnacle of sound in a pyrotechnical climax, and when the phrase dropped to a low tone, her voice would appear to have gained in quality through the soaring. The thrush does this too."

Geo. A. Benson, The Fargo Forum, Oct. 15, 1925

"MISS MARIO'S concert was one to write in the book of memory. It was a recital characterized throughout by originality in interpretation and distinctiveness in operatic and concert art. Her methods are peculiarly her own, even to phrasing and tone placement and coloring. Her readings, especially when she essays those pieces that play upon the heart strings have depth and poetry and delicately shaded drama. She has a lovely voice, a voice of pure and golden tones. It is round and full at all times and rings clearly in each register; it is supple and intones the mood of the moment in a potent way. Her musical instinct is profound.

"The concert was unlike any other soprano's we have heard.

"The program did not tread the old, old paths, unless one wants to quibble and suggest that arias always are to be met somewhere along the road. But even in the two arias she was distinctively original. All the facets of her art are at play in them, and she is inspiring and quietly thrillings. Even in the florid passages she is subtle and evokes the quiet mood, which is such a deep and impressive part of every number she performs."

Sole Management:  
**Metropolitan Musical Bureau**  
Aeolian Hall  
N. Y. City



# Repeal of Tax on Musical Events Sought in House of Representatives

[Continued from page 1]

naturally has had its reflex upon the musical industries.

To avoid any possible confusion in your mind, and the minds of your esteemed committee, may I define the field as represented in this petition? It includes all persons and organizations involved in the giving of orchestral and band concerts, choral and oratorio concerts, song and instrumental recitals and concerts and operatic performances.

It is true that for orchestras supported by private subscription the tax has been eliminated, but this support by private subscriptions goes much further than the question of orchestras.

This particular petition, I may add, is confined to the interests of those engaged in providing music of the highest class, which is of a distinctly cultural and educational character and should not be confused with entertainments of a superficial nature, whose sole purpose is essentially for profit and entertainment rather than edification and spiritual uplift.

## Idealistic Activity

Measured by gross receipts, from seventy to eighty per cent of all such musical activity of the country—opera, orchestra, recital, choral, etc.—is on an idealistic and unselfish basis of 'Art for Art's Sake,' and it is conducted invariably with a deficit, which is made up by devoted individuals, while not more than twenty to thirty per cent of the entire musical activity of the country is speculative in character. Of this non-speculative volume of business, women's clubs throughout the United States contribute more than fifty per cent of the total which is on a non-profit basis. These clubs, which do not make concert giving their regular or continuous vocation, are very timid in their operations, with the result that any apparent change in the usual conduct of their engagements forces them into discontinuance.

With this situation in your minds, may I point out that there is no definite basis upon which we can compare the total revenue of admissions to musical performances of various kinds. Before our entrance into the great War, the musical activities prevailing before the ten per cent tax show overwhelming evidence to demonstrate that the present ten per cent tax has curtailed concert and other musical activities to the extent of fifteen per cent or over.

And it is an inevitable conclusion that further curtailment of activities will result in paralyzing a large percentage of musical enterprises. Because of the discontinuation of this class of public performances, the continuation of this tax will yield no increase in revenue, and is bound in the long run to produce less

revenue by the very curtailment of these musical activities. That is the situation as it stands today.

After gathering from every section of the country information through every available source on this subject, I am forced to the conclusion that the elimination, or even a partial elimination of this tax, would create an impetus for furthering and enlarging musical activities.

While this curtailment of musical activities as it affects the earning capacity of individual musical artists might not seriously affect a few of the more successful and nationally known artists, what would be its effect on that great army of struggling young musical artists, half of whom are women, and many of whom are still in the formative period of their careers, as regards their means of livelihood?

## The Ethical Question

In these few words I have covered merely the dollar and cents aspect; behind this there is the great, big ethical question, involving music with so many ramifications that I would not think of taking up the time of your committee to go into it, but which I respectfully submit in the form of this brief.

I reiterate that the greater activity of music in this country means a greater sale of musical instruments, and in the very development of the music industry, the Government receives a larger percentage of money in the form of taxation on the very houses that are active in the music industries of this country.

We urge that music be encouraged rather than restricted. That it has the power to solidify public sentiment to stir a feeling of better citizenship and patriotism which was so aptly shown during the time of war and stress, and is being more strongly shown in times of peace.

All fountains of sentiment, which develop good citizenship, should be kept flowing in this country, and nothing can do it so well as music.

In conclusion, I am submitting, in connection with this petition, quotations from my address before the Senate Finance Committee, in 1918, as follows:

"It is conceded today in this country, as it is in every one of the warring nations, and even in the neutral countries of the world, that the greatest factor in maintaining and stimulating the morale of the people at home has been music, and just as strongly has it been the biggest force in sustaining the morale of the Army and Navy. This has been realized to such an extent that General Pershing has requested that all bands should be doubled in size. Today our Army when it marches into battle is escorted by a band, and when it comes

back, worn out and tired, it goes to the rest camps, met by a band. It has been found that music is the greatest mental recreation and restorative for the soldier; that the greatest stimulant today that the soldier, well or wounded, is receiving in France is music in all forms, all of which is officially recognized by our Government.

"The tremendous influence of music on the morale of the civilian population is no less than has been demonstrated on the strictly military side, as has been evidenced by the action of the National Council of War Defence throughout this country, which for the purpose of stimulating patriotic sentiment, purposes making us a 'singing' nation.

"There is not a single phase in the production of this great World-War work, which is not essentially helped in some way by music. It begins with the recruiting of the soldier; it develops in the training of the soldier in the camp; it is essential with every agency for the raising of funds for the conduct of the war and, in addition, every war charity invariably falls back upon music.

"Can we afford to allow this agency for the maintenance of morale among

both our military and civilian population to suffer?

"Can we afford to curtail the musical activities of the country, which have done so much for the upholding of the morale of the people, and by their curtailment strike at the very source of the supply, namely: the musical artists and their performances?"

Gentlemen, I beg of you to consider carefully whether the Government can afford to do anything to curtail in peace time a great spiritual factor like music, which means so much to the people of this country. There is a great love of music all through this country. It is the foundation which the Government cannot afford to ignore, and anything that is done by your esteemed committee that means greater activity for music in this country instead of a curtailment of music, will be reflected by greater musical activities, a higher morale among the people, better citizenship, and through better citizenship, greater patriotism, and in addition, to speak commercially, will reflect on the music industries of the United States.

Respectfully submitted,

MILTON WEIL.

## "ROSENKAVALIER" OPENS CHICAGO OPERA

CHICAGO, Nov. 7.—The first Chicago presentation of Richard Strauss' "Der Rosenkavalier" on Nov. 4 opened with almost unprecedented brilliance the fifteenth season of the Chicago Opera, and its fourth year as a civic enterprise underwritten by some 2000 guarantors.

The large cast included Olga Forrai as Octavian, Alexander Kipnis as Baron Ochs, Rosa Raisa as Feldmarschallin, and Edith Mason as Sophie. Others were William Beck, Jose Mojica, Antonio Nicolich, Irene Pavloska, Alice D'Hermanoy and Lodovico Oliviero. Giorgio Polacco conducted.

Miss Forrai made much of the comic portions of the action, travestyng the young nobleman masquerading as a lady's maid with a genuine flair for comedy. Mr. Kipnis was likewise skill-

ful in his performance of the buffo rôle of Ochs. The ensemble was excellent, special interest often being centered in the performance of minor parts.

Charles Moor, who directed the staging, is a new member of the Auditorium forces. He disclosed in his supervision of the stage pictures a firm hand, ready imagination, with consequent smoothness and efficiency. The artificiality of von Hoffmannsthal's libretto, so aptly mimicked in the Strauss score, was likewise reflected in the scenery and much of the action. The general magnificence of the settings by Julian Dové was much admired.

The performance was received with extreme cordiality by a large and fashionable audience. It served to establish an expectancy of fine things throughout the season, as well as to bring to the fore Miss Forrai's talent.

EUGENE STINSON.

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Baltimore Lyric Theatre . . . . . " 19th, etc., etc.

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The National Association of Music Teachers has selected Dayton, Ohio, for their next convention, December 28-30, to give members an opportunity to hear this American choir.

OSCAR

# ZIEGLER

Pianist

Press Comments New York Recital

Town Hall, Oct. 14th, 1925

N. Y. Sun—W. J. Henderson—

"Artist of sound merit. . . . Excellent technical equipment, delicacy of touch, wide range of dynamics, from thundering forte to whispering pianissimo. . . . Much skill in the effects produced by combinations of variety of touch and pedaling. His reading of Beethoven's Sonata Op. 111 was interesting throughout. It was sympathetic and intelligent."

Herald Tribune—F. D. Perkins—

" . . . Vigor and capacity for varied color and expression. . . . Played very well. . . . Forcible pianist. It should be interesting to hear Mr. Ziegler again."

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Christian Science Monitor—W. P.

Tryon—"With mastery and charm Mr. Ziegler performed his music . . . Wrought an innovation in program-making, an exploit to the last degree rare in the domain of the piano."

N. Y. American—Grena Bennett—

" . . . admirable technic and rare versatility . . . most unusual program."

N. Y. Times—Olin Downes—

" . . . abundant technic . . . singing tone . . . well graduated pianissimo, fair range of tone color."

Evening World—Paul Morris—

"Sturdy, vigorous pianist."



## RESIDENT ARTISTS APPEAR IN SEATTLE

Ladies' Musical Club Presents  
Program at Year's  
Opening

By David Scheetz Craig

SEATTLE, Oct. 31.—The opening program of the Ladies' Musical Club brought forward one of its former protégées, Julius Durlshkaivich, violinist, who played a testing program with Arville Belstad at the piano. The principal number was Tchaikovsky's Concerto.

The annual recital by pupils of Kirk Towns was auspiciously given recently in the Metropolitan Theater. Mr. Towns appeared on the program with much success. The singers introduced were Jeanne Braithwaite, James Mount, Irma Munroe, Floyd Murphy, Gladys Wheeler, Frank Meeker, Mildred Devitt, Earl Calkins, Myrtle Garceau and Nellie Wren. Accompanists were Mrs. Charles W. Mason, Dorothy Waldo and Hazel Olsen. Gladys Bezeau Phillips, pianist, assisted.

Two advanced pupils of Jacques Jouverville, head of the voice department of the Cornish School, were awarded scholarships in the Eastman Conservatory, Rochester, N. Y., and will receive

instruction from Vladimir Rosing, member of the opera department at that institution. These students are Ellen Colby Strang, soprano, and Robert Norton, bass.

Ellen Capewell, pianist and pupil of Emily L. Thomas, gave a fine program in a series being given by Miss Thomas' students.

Piano pupils of the Harry Krinke Studio gave their first program of the season recently, participants being Marvin Hughes, Marian Brown, Cecil Jennings and Helene Hill.

Gladys Bezeau Phillips has presented a number of her piano students in recital. The program was given by Olga Stevens, Dorothy Kelsey, Belva Harris, Katherine Sudick, Ruth Virginia Sydman and Annie Boyd.

Special Audience Welcomes Cecil Arden in Atlantic City

ATLANTIC CITY, Oct. 31.—When Cecil Arden of the Metropolitan Opera Company sang here recently, she appeared before an audience composed of members of the American Electric Railroad Association, and their wives. A group of old songs was a feature of the concert she gave on Young's Pier. The following afternoon her program in the Marlborough-Blenheim, for the wives of officials, included "Carmen's Dream."

Miss Arden was announced to appear in Buffalo on Oct. 17, and in Brookville, Pa., Oct. 20. A tour involves concerts in cities as distant as San Francisco.

## Salt Lake City Greet "Rigoletto" Presented by Lucy Gates' Company



Photo by Keen Polk  
Lucy Gates as "Gilda"

SALT LAKE CITY, UTAH, Oct. 31.—The Lucy Gates Grand Opera Association, which claims to be the only organized grand opera company between Chicago and the Pacific Coast, recently gave a successful week of opera, Verdi's "Rigoletto" being the work presented. The performances, which were not only a highly artistic success but a financial one as well, were given under the baton of B. Cecil Gates.

Miss Gates, who is well known in the concert and opera field both in this country and in Europe, appeared as Gilda, and Richard Hale, New York baritone, in the title-role. Alfonso Romero appeared as the Duke, Georgia Standing, as Maddelena, Albert J. Southwick as Monterone, and Dr. J. S. Holdaway as Sparafucile. The remaining rôles were assumed by Ethel Lind, Marjorie Lee Klem, Howard N. Frazee, Alvin Keddington, August Glissmeyer and William Russell. Lotty Petty was première danseuse, L. P. Christensen, ballet-master, Hugh W. Dougall, assistant stage-director and Arthur Freber, concert master.

Lions Club of Carthage Sponsors  
Concerts

CARTHAGE, Mo., Oct. 31.—An important addition to the Lions Artists' Course without additional cost to season ticket holders is a recital to be given by the musical organizations of Ozark Wesleyan College, in the new college building at the close of the series, in February or March. The college organizations have generously arranged to do this in recognition of the spirit of service which the Lions Club has shown in undertaking the obligation of presenting

this course without financial profit. Reports of teams show that the sale of tickets is going on systematically and satisfactorily, with quite a generous response from the public in most cases. It is necessary to sell 1000 tickets to meet the expense of the course.

PAUL J. FIRMANN.

## DAMROSCH FORCES HEARD IN INDIANAPOLIS SERIES

Wagnerian Program Applauded—Club  
Opens Season with Recital—  
Rudolph Reuter Lectures

INDIANAPOLIS, IND., Oct. 31.—The New York Symphony, Walter Damrosch, conductor, opened the concert season of the Indianapolis Symphony Society on Oct. 19, at the Murat Theater, a very large audience being in attendance. The Wagner program embraced the Rienzi Overture, the Scherzo from the C Major Symphony, the "Tannhäuser" Bacchanale (Paris version) and excerpts from "Rheingold," "Parsifal," "Tristan und Isolde," "Walküre" and "Meistersinger."

The Matinée Musicale held its annual president's day at the John Herron Art Institute on Oct. 16, when Clara Bloomfield, of Chicago, gave a program of folk songs, which thoroughly captivated her large audience. Mrs. Hugh McGibeny entered upon her second term of presidential office.

A Sunday afternoon illustrated Wagner lecture-recital was given at the John Herron Art Institute by Lillian Adam Flickinger, soprano; Edward La Shelle, baritone; Walter Flandorf, pianist, and Mrs. C. E. Coffin, who contributed an analytic talk on the program chosen for the orchestral concert given by the Damrosch Orchestra the following night.

The announcement is made that Rudolph Reuter, pianist of Chicago, has been engaged by the directors of the Metropolitan School of Music to conduct master classes at fortnightly intervals. Mr. Reuter will also give another of his lecture recitals at the Propylaeum, continuing the work established by him last season. The first lecture on Monday, Oct. 19, was devoted to music of Spain and modern music of other countries.

The Harmonie Club, at its initial meeting of the season at the home of Mrs. Clyde Titus, Oct. 19, gave an interesting review of "Cavalleria Rusticana." It was illustrated by instrumental and vocal excerpts by Mrs. Robert Blakeman, Mrs. S. E. Fenstermaker, Mrs. Norman Schneider, Mrs. O. Heppner, Mrs. L. Phillips, Mrs. Virgil Moon, Franc Wilhite Webber, Yuba Wilhite, Margarite Billo, Loretta Gudelhofer, Paula Kipp and Pauline Schellschmidt.

PAULINE SCHELLESMIDT.

Fanny Block, St. Louis singer, who substituted as the Mother, in the San Carlo Opera Company's recent performance of "Hansel and Gretel," and won gratifying success, is a pupil of Sergei Klubansky, New York.

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### "Gioconda" Opens New Metropolitan Opera Season

[Continued from page 4]

With Mr. Danise's *Barnaba* and Mr. Mardone's *Alvise* one was content to let the ears ring with the plenitude of warm, resonant tone, and not inquire too closely into the subtleties of their acting. Lesser figurants did their duty in the good Metropolitan way.

The Dance of the Hours was again a ravissant phantasy of coloristic movement. It remains one of the salient achievements in the dance that August Berger has brought about since he became master of the ballet. The chorus, too, was almost in mid-season form, singing robustly and well. And how the little lads (familiar chiefly for their work in first act of "Carmen") catapulted themselves into their part of the

"Marinesca" at the opening of the second act!

Criticism of Ponchielli's music—now reminiscent of Verdi and of Meyerbeer, now foreshadowing the hot-bloods of the verismo group—is perfectly futile today. Musicians may find little of genuine inspiration in it, and more than a little of banality and bombast, but audiences have taken many of its airs and choruses to heart, and it rivals the best (or worst!) of the Parisian "grand manner" operas in its incorporation of an element for almost every taste, except that which calls for sincerity and refinement.

### ROCHESTER HAILS JERITZA

Recital Season Opened Auspiciously—  
Goossens Addresses Club

ROCHESTER, Oct. 31.—The season opened on Oct. 22 at the Eastman Theater most auspiciously with a recital by Maria Jeritza, soprano of the Metropolitan Opera Company.

The house was crowded with a brilliant audience and Mme. Jeritza was given a cordial welcome. Her arias were especially applauded, and she re-

ceived many recalls after all her songs. Her accompanist, Emil Polak, did excellent work, and shared in the applause. The other assisting artist was Maximilian Rose, violinist, who was heard in several numbers and cordially encored. Eugene Goossens, conductor of the Rochester Philharmonic Orchestra, gave an address before a large audience at the Women's City Club on Wednesday evening on the subject, "Music and the People." The talk was introduced with songs by Geraldine Rhoads of the opera school, Eastman School of Music.

MARY ERTZ WILL.

### RECITALS SCHEDULED FOR CURTIS FACULTY MEMBERS

Institute Announces Concerts by Hofmann, Bachaus, Salmond, Landowska and Others

PHILADELPHIA, Oct. 31.—Five recitals by members of the faculty of the Curtis Institute of Music will be given each month, beginning in November and ending in March in the foyer of the Academy of Music. These events will introduce five artists in their new capacity as instructors at the Institute. They are Wanda Landowska, harpsichordist and pianist, who will teach in the piano department and give special courses on Seventeenth and Eighteenth Century music; Wilhelm Bachaus, pianist, who is associated for the first time this year with Josef Hofmann, director of the piano department; Felix Salmond, who will come to direct the cello department; Louis Bailly, who will teach viola and ensemble playing, and Emilio de Gogorza, baritone, who will be associated this season in the vocal department with Marcella Sembrich, the director.

The first concert, scheduled for Nov. 19, will present a joint program by Mr. Bachaus and Mr. Salmond. On Dec. 17 Mme. Charles Cahier, contralto, will appear in recital, assisted by Mr. Bailly. Mr. Hofmann will give a piano recital on Jan. 7.

The first public appearance of the newly organized Curtis Quartet is scheduled for Feb. 18, with Mme. Landowska at the harpsichord. The members of this group include Carl Flesch, Emanuel Zetlin, Mr. Bailly, and Mr. Salmond. The final concert on March 18 will be a song program by Mr. de Gogorza.

### Ernest Davis to Make Several Tours

Ernest Davis, tenor, recently returned from San Diego, Cal., where he sang leading rôles with the San Diego Civic Opera Company. Mr. Davis was heard as *Radames*, *Faust* and *Samson*. Mr. Davis will sing twice with the New York Symphony in Mecca Auditorium and will make a mid-winter tour with that organization. He will make a tour of the western coast with the Philadelphia Opera Company in January.

### Rhondda Welsh Male Chorus Appears in Rochester

ROCHESTER, N. Y., Oct. 31.—The Rhondda Welsh Male Chorus was heard in Convention Hall on Oct. 7, under the auspices of the Rochester Kiwanis Club. The singers all showed excellent voices, and gave both solos and choral numbers. The ensemble work was excellent, both as to style and interpretation. The conductor was Tom Morgan.

MARY ERTZ WILL.

### Princeton to Have Spring Bach Series

PRINCETON, N. J., Oct. 31.—A spring Bach festival and a series of recitals by visiting artists are features announced in connection with a conservatory of music which has been founded here by two members of last year's graduating class. They are Robert M. Crawford, of Seattle, and Gordon Groth, of Cleveland.

The proposed Bach festival will be given by a mixed chorus of fifty voices, to be established here, assisted by the University Orchestra.

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## PORTLAND APPLAUDS VISITING VOCALISTS

Kurenko and Rethberg Give  
Concerts—Gordon Is  
Guest Artist

By Jocelyn Foulkes

PORTLAND, ORE., Oct. 31.—A large audience applauded Maria Kurenko, coloratura soprano, and Vicente Ballesster, baritone, in this season's first subscription recital of the Elwyn Concert Bureau. Groups of Russian, Spanish, Italian, French and English songs received musicianly and dramatic interpretations. Duets and solos from the "Barber of Seville," in costume, were a fitting close to delightful program. Myron Jacobsen was a worthy accompanist.

Elisabeth Rethberg, soprano, made her debut here under the direction of Steers and Coman recently. She held the rapt attention of her audience in music by Mozart, Debussy, Puccini and Schubert. Nicolai Mednikoff's accompaniments were distinctive.

Guests of the G. F. Johnson Piano Company attended a recital given by Phillip Gordon, pianist, at the Auditorium on Oct. 13. Assisting was Sylvia Weinstein Margulis, Portland violinist, with the Ampico piano. Mr. Gordon's numbers were by Chopin, Ravel and Delibes-Dohnanyi, all played with mastery.

At a reception Franck Eichenlaub and Mrs. Eichenlaub gave in honor of Mr. Gordon, the guest artist, Frida Stjerna, soprano, and Helen Harper, violinist, with Mrs. Eichenlaub and Margaret Notz as accompanists, were heard in an impromptu program.

Phyllis Wolfe presented Leola Green White, Alice Johnson Casebeer, Lucile Kepler, Bertha Crawford and Mrs. Arthur Osborn in a song recital recently.

Lillian Pettibone, pianist, a pupil of Ruth Bradley Keiser, appeared in a program on Oct. 21.

Phyllis Wolfe lectured on "Don Gio-

vanni" before the opera study class of the MacDowell Club. Her aides in vocal illustrations were Mrs. Henry Mettger, Leola Green White, Otto Wedemeyer and James Collier, with Susie Michael at the piano.

### GRAVEURE IN LINCOLN

Baritone Applauded in Recital—Oldest  
Club Opens Season

LINCOLN, NEB., Oct. 31.—The Matinée Musicale, Nebraska's oldest music club, gave its three hundred and sixty-eighth afternoon concert at the Temple Theater, presenting Vera Poppe, 'cellist, and Raymond Koch, baritone. The event was the opening concert of the year. Rudolph Wagner was accompanist.

The opening concert of the Great Artists' Course was given at the City Auditorium by Louis Graveure, baritone, assisted by Arpad Sandor, pianist and accompanist. Mr. Graveure was greeted by a capacity house. His work was notable for faultless diction, fine command of dynamics, and convincing interpretation. Mr. Sandor played a brilliant group of piano solos. The Great Artists' Course is under the local direction of Willard Kimball.

Herbert Schmidt of the piano faculty at the University School of Music gave the first of a series of recitals by faculty members, at the Temple Theater. Mr. Schmidt's playing was very satisfying. He excels in the interpretation of modern works.

H. G. KINSCILLA.

### Brescia's Music Is Repeated

SAN FRANCISCO, Oct. 31.—The San Francisco Chamber Music Society gave a recital at Mills College recently, featuring the "Three Medallions" by Domenico Brescia, instructor in composition at Mills. These musical sketches had their premiere in this city lately, and will remain a permanent part of the Society's repertoire. Radio Station KGO recently broadcast music by Victor artists, Marcel Journet, Tito Schipa and a symphony orchestra conducted by Josef Pasternack.

MARJORY M. FISHER.

## Elizabeth Siedoff Back from Season Spent in Perfecting Art Abroad



Elizabeth Siedoff, Pianist

BOSTON, Oct. 31.—Elizabeth Siedoff, pianist, returned from a season spent with study under Tobias Matthay, London, England, in time to be a contributing artist at the eighth concert of the National Festival of American Authors in Buffalo, early in October.

Miss Siedoff was acclaimed in compositions by Campbell-Tipton, Helen Archibald Clarke, Everett Titcomb, Charles T. Griffes and Bainbridge Crist.

Her encore pieces were "Cossack Dance" by Reppe and Levitzki's Waltz.

Other artists to appear were Emma Roberts, contralto; Vera Curtis, soprano, and Ethyl McMullen, accompanist.

The accompanying picture shows Miss Siedoff outside Aubrey Villa, Putney Hill, London, at the conclusion of her summer study.

W. J. PARKER.

### GRANVILLE CLUB OPENS

Recital of American Music Is Given—  
Conservatory Programs Heard

GRANVILLE, OHIO, Oct. 31.—The opening meeting of the Granville Woman's Club on Oct. 7 was celebrated with a program of modern American music, including selections from Rogers, Cadman, MacDowell, Chadwick and others. The program was in charge of Mrs. W. P. Ullman.

As a member of the National Federation, this club follows a study course using "From Song to Symphony." The course is in charge of Mrs. Charles B. White.

A recent organ recital by Edward G. Mead at Swasey Chapel included music by Bach, César Franck, Nevin, Guilman, Widor and Vierne.

A second faculty recital of the Denison University Conservatory was given by William Wells, 'cellist, and Karl Eschman, pianist, on Oct. 14. On the program were the names of Grieg, Boccherini, Bruch, and Popper.

### Women's Choral Organized at Lexington

LEXINGTON, Mo., Oct. 31.—A women's choral, consisting of forty voices, was recently organized here. The new organization is known as the Lexington Women's Choral, Mrs. A. W. Allen, director. Mrs. Sandford Sellers, Jr., will act as accompanist. At the Wentworth Military Academy the new band of forty pieces recently formed under the direction of Major F. A. Day promises to be the finest one in the history of the school. Mrs. Allen is in charge of the voice department at the Academy; Miss Emory Todhunter, the violin department, and Marion Sellers, pianist, the piano, theory and glee club. The last has been introduced as a daily elective subject for college credit.

# MARIE MILLER

## "Best American Harpist"

Marie Miller, acknowledged peer of women harpists, appeared here in concert Tuesday night. Miss Miller pleased her audience with the expression and finished artistry of her playing and responded graciously to a number of encores—exquisite interpretation—finished and brilliant execution.—*San Antonio Express.*

The feature of the program at the University of Mississippi last night was Marie Miller, the famous harpist. From the first note she held her audience under a spell.—*The Mississippi pian, Oxford, Miss.*

There is a charm and feeling in her interpretation and that rare quality we term magnetism in her playing.—*Williamsport Sun.*

The audience expressed its delight by giving her a veritable ovation—exquisite solo work.—*Duluth Herald.*

Marie Miller is a perfect joy musically, artistically, and personally.—Her versatility is remarkable. She made interesting every theme she touched.—*Erie Dispatch.*

Her careful attention to interpretive detail and poetic insight brought forth a finished performance that won for her the hearty approval of the audience. She was recalled again and again.—*Buffalo Express.*

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# New York's Round of Concerts and Recitals

**Music-Lovers Flock to Concert Halls for Nearly Thirty Events—Recitalists Include Several Familiar Favorites as Well as a Number of Promising Débutants—Pianists, Singers, Violinists, 'Cellists and Ensembles All Represented in Weekly List as Season Gets Well Under Way**



WITH a concert list nearing a score and ten, in spite of the fact that the Opera House had not yet opened its doors for the season, New York had last week a foretaste of the Lucullan banquet of music which becomes its daily fare when once the season is in full swing. Popular artists, such as Harold Bauer, Louise Homer, Louis Graveure, John Powell, Elizabeth Rethberg and Tito Schipa, drew their accustomed crowded houses, while a number of less well-known artists and even débutants had well-filled auditoriums, evincing New York's interest in recital programs.

## Brahms, Schumann and Bauer

The F Sharp Minor Sonata of Schumann has been sadly neglected of recent years. But then, one perfect performance of that magnificent work in half a decade is more to be desired than a half-dozen routine ones per season. For that occasion, of course, the services of Harold Bauer are required.

How moving, how infinitely satisfying was this "Sonata, Dedicated to Clara by Florestan and Eusebius," as Mr. Bauer played it on Monday evening! Even the interruptions of one of the season's croupiest audiences could not dispel the beautiful imagery of it. In Mr. Bauer's conception was the essence of German romanticism. He was the fireside narrator of thrilling tales derived from Teutonic folk-lore. One did not honestly know or care whether it was a piano or a barrel-organ that was being played. It was merely music making of the most noble sort.

A Brahms group was superbly done. Those works, such as the F Major Romance and C Major Intermezzo, that were not specimens of the composer's better genius, had a refinement and poetic dignity at least; and when Mr. Bauer played the E Flat Rhapsodie and the Capriccio, Op. 76, pulses beat faster. Mr. Bauer was not at his best in either

the Sixteen Waltzes of Brahms or the Schumann "Carnaval." (It will be seen that the program was devoted to the works of these two Teutons, so akin in their musical thoughts.) The Waltzes, particularly the familiar essay in A Flat, were sentimentalized to an unreasonable degree, and "Carnaval" was too offensively robust, which was also the fault of "Vogel als Prophet," played as an encore. But a pianist who could keep to the level of Mr. Bauer's Sonata throughout a program would not be human!

W. S.

## Harrison Potter, Pianist

From Boston came Harrison Potter to give a piano recital in Aeolian Hall on the afternoon of Oct. 27. Mr. Potter proved a technically gifted and musically artist, with, perhaps, a *penchant* for playing rapid passages very rapidly. This was most noticeable in his performance of Schumann's G Minor Sonata, which seemed greatly surprised at this sort of treatment and was not at all amenable.

The concluding group was a great deal better. Dohnanyi's "Ruralia Hungarica, No. 3" was quite pleasantly delivered, in a rambling style well suited to the music, and there was a good sense of color and a flowing line in Ravel's exquisite "Ondine." A rather rowdyish set of pieces called "Ships" by Goossens were skilfully done, the episode called "The Liner" being particularly noisy, but containing the best musical material.

Mr. Potter's Chopin was good, although not excessively stirring. He is, apparently, a pianist who thinks carefully about what he does, and although his results are never unintelligent, they at times lack spontaneity. The F Minor Ballade requires that characteristic above almost all others.

W. S.

## Evsei Belousoff, 'Cellist

Evsei Belousoff, the first of whose three recitals at Aeolian Hall took place Oct. 27, is a 'cellist of the first rank. The delicacy of tone that he draws from his famous Bergonzi is rarely to be equalled. The well-filled house was quick to appreciate his pianissimi, in Schubert's "The Bee" and the two encores, Schumann's "Träumerei" and the "Dance of the Blessed Spirits" from Gluck's "Orfeo." Nor was Mr. Belousoff lacking in fire, as a vigorous reading of Glazounoff's "Spanish Serenade" attested.

The solid fare of the program was the Saint-Saëns A Minor Concerto, a brilliant and pithy composition that has escaped the oblivion into which much of the French master's work has fallen. Mr. Belousoff encompassed its technical difficulties with ease, and his reading was admirably cohesive.

The Rachmaninoff Sonata in G Minor with which the program opened may be "evolutionary" but it certainly is not revolutionary. The pianist, Isabelle Vengerova, ably seconded Mr. Belousoff in what is really a concerto. Other numbers on a program singularly free of

dull moments were the Andante from Haydn's Concerto in C, Largo and Corrente by Henry Eccles, Rebikoff's "Song Without Words," and "Mélodie Élégiaque," by T. Akimenko. The last is dedicated to Mr. Belousoff and had its first performance at this recital. It has more of passion than of elegy.

G. M-S.

## Donald McGill Sings

A recital somewhat off the beaten track in that it was sung entirely in English, was that of Donald McGill, baritone, who appeared in Aeolian Hall on the afternoon of Oct. 28. The program, however, was by no means entirely made up of compositions by natives of the British Isles and America. There were Folk-Songs Hebridean, Hungarian and Czecho-Slovakian, and numbers by Balakireff, Palmgren, Rachmaninoff and other foreigners.

Mr. McGill possesses an agreeable though scarcely huge baritone voice of good quality, and he gave indications of also possessing the knowledge requisite for good results. He was at his best in the group labelled "Songs of Nature." Bantock's "The Ghost Road" was very well sung, with full realization of its dramatic possibilities, and Charles Gilbert Spross' "The Day Is Done" won such favor as to justify a repetition. Mr. Spross was the competent accompanist of the afternoon.

In general, Mr. McGill created a distinctly favorable impression, in spite of a disturbing tremolo in his higher register and a tendency to stray from pitch. He proved himself a sincere artist who was anxious to have his audience share his own enjoyment in singing and he very often succeeded.

W. S.

## Balokovic in Recital

Remembered for his feat of playing nearly a score of concerts in a single

series in New York, Zlatko Balokovic, violinist, returned to the Manhattan recital podium in Carnegie Hall on the evening of Oct. 28. The young artist displayed the qualities that have in the past characterized his playing, a tone of fine-spun, sensuous quality and considerable dexterity in bravura. He is not, perhaps, one of the most noted exemplars of technical finish in his field, but there is considerable winning charm in his employment of rhythm and color.

The most substantial number on Mr. Balokovic's list last week was Brahms' Sonata in D Minor, played with Miriam Allen as co-artist at the piano. This work was achieved with a good deal of sincerity by the performers. The soberly inflected Adagio was of particular effect. Miss Allen shared in the applause.

The rest of the program included the brilliant Adagio from Goldmark's Suite, Op. 11, which called into play the violinist's most agreeable efforts and won a whirlwind of applause. Smetana's beautiful "From My Country" was set off by a number of smaller virtuoso pieces, Kreisler's arrangements of works by Francoeur Couperin, Pugnani and his own "Tambourin Chinois," a Fiorillo Adagio, a Chopin Nocturne, Zsolt's "Dragon Flies," Sarasate's "Romanza Andaluza" and other works which have figured on the artist's previous programs. Miss Allen played sympathetic accompaniments, and there were encores at the close.

R. M. K.

## Clyde Burrows, Baritone

An interesting group of Ukrainian Folk-Songs were a feature of the program given by Clyde Burrows, baritone, in the Town Hall on Wednesday evening. Mr. Burrows' program also included the "Invocazione di Orfeo" of Peri, Bach's "Zu tanze, zu Sprünge," Purcell's "I'll

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## EDWIN IDELER

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# "Roi David" Disclosed as Singular Modern Score

Friends of Music Present Honegger's Symphonic Psalm, Under Bodanzky's Leadership; Music Vivid and Theatrically Effective Rather Than Deeply Devotional

PERHAPS the most talked of novelty of the season, outside of those which are to be encountered along the primrose paths of opera, has come and gone in the performance by the Friends of Music on Monday, Oct. 26, of "Le Roi David," Arthur Honegger's so-styled Symphonic Psalm. If not a towering masterpiece, nor yet a work *sui generis*, as its designation would seem to imply, it disclosed qualities of pictorial and descriptive effectiveness so out of the ordinary that it doubtless will be heard again. The enthusiasm of the audience at this first American hearing would seem to assure further performances.

Aperçu, "Le Roi David" might as well be termed an oratorio or protracted cantata, though one more dramatic than devotional in character. It blazes no new trails in music, it borrows frequently from other composers, it is external rather than deeply inward, and it reflects both haste and the garishness of the theater. But it is high-spirited, brimful of nervous energy, singularly apt in descriptive passages, highly atmospheric, and daringly scored.

The composer was not yet thirty when he conceived this music, now about four years old, and it bespeaks his undeniable talent much more convincingly than "Pacific 231," "Horace Victorieux" and "Pastorale d'Été," which, with sundry smaller numbers, have been the basis of his reputation in this country.

"Le Roi David" is easily the most striking product of the now disintegrated Paris Groupe de Six that America has heard. Admitting the more earnest reverence of Gustav Holst's "Hymn to Jesus" (introduced last season), it is not too much to say that the Honegger score has a more vital quality than any work in similar form that has come to light in recent years. Moreover, it can be regarded as a work singularly reflective of the day, even in its substitution of theatricism for true religious feeling, and if the impression it created at its first American performance was more exciting than it was deeply appealing, that, too, can be put down as one of the badges of the time.

Its dramatic leanings are not surprising when it is remembered that the composer began by writing music to accompany, illustrate and provide interludes for a poetic drama by René Morax. His scheme, consequently, smacks of scenario-writing. The objective and the illustrative dominate over the subjective and the religious. But it cannot be said



Arthur Honegger, Composer of "Le Roi David"

that the score is altogether lacking in devotional feeling. This is simply much less the chief factor than in those standard oratorios which naturally are made the basis of comparison for any new work in kindred form. The text, a poetic and free French adaptation of passages from the First and Second Books of Samuel, the Psalms, and in one instance, the Song of Solomon, provides fugacious pictures of David the shepherd, the slayer of Goliath, the hunted object of Saul's wrath, the king, the amirist, the contrite object of Jehovah's displeasure, and the prophet, with David's death and the succession of Solomon as the final vignette of the life series.

All these are productive of short-breathed vocal episodes, united by spoken lines and by instrumental passages. The latter frequently are so fragmentary as to seem to lead nowhere. At other times they are developed into febrile climaxes of considerable power. "The Dance before the Ark," "March of the Phillistines," "March of the Hebrews," "The Camp of Saul" and other interludal sections enlist in their orchestral writing innumerable devices of the most cunning contrivance. Some of this writing is harsh, even raucous, some of it almost mellifluous. It suggests Stravinsky and it exhumes Saint-Saëns! There is eclecticism of style for every taste in the choral writing, which does not scorn Bach and Handel—as in the Psalm, "Loué soit le Seigneur," and the Hallelujatic close.

Solo passages are lyrical and agreeable music. Sometimes, as in the "Chanson d'Ephraïm" they tinge with a beauty that is frankly operatic. Voices are pitted against voices contrapuntally and sometimes for mere accompanying or purely instrumental effect. Some of

the spoken "recitatives" are accompanied, others have no musical inflection of background whatever.

There are tragic moments, but little of sustained poignancy, "The Lamentations to Guilboa" border on true sorrow, but David passes away without a tear.

Atmospherically, the work achieves a moving picture verisimilitude of Biblical times. It is drenched with Orientalism and Hebraism, though this, too, yields the impression of an immersion from the outside for coloristic and theatrical purposes.

The performance was a very admirable one and one which brought honor to the Friends of Music. Artur Bodanzky prepared and conducted the score with the utmost zeal. The orchestra, borrowed as customary from the Metropolitan, and the excellent chorus which Stephen Townsend had trained, were animated. The soloists, Queena Mario, Marion Telva and Armand Tokatyan sang the difficult, but by no means ungrateful solos with evident musicianship, sympathy and good tone, each contributing something of individual value to the performance. Of more prosilient effectiveness, however, was the eloquent delivery of the spoken lines of the Narrator by Léon Rothier, whose voice and fine French diction gave orotund eloquence to Morax's verse.

OSCAR THOMPSON.

## Swedish Society to Sing in Chicago

CHICAGO, Oct. 31.—The Swedish Choral Society will give two Chicago concerts this season, under the leadership of Edgar A. Nelson, newly elected president of Bush Conservatory. For the earlier concert, Dec. 30, Arthur Kraft and Mark Love have been engaged as soloists in "Messiah." For the second concert, April 7, the soloists are not yet selected.

## Events of the Week in New York Concert Halls

[Continued from page 14]

Sail Upon the Dog Star," and numbers by Sinding, Van Eeyken, Dvorak, Brahms and others.

Mr. Burrows' languages were excellent and his efforts at capturing moods commendable. He has a baritone voice of slightly unsympathetic timber and showed some disinclination to letting himself go either vocally or emotionally. Range and flexibility are his, however, and the general impression of his recital was more pleasant than otherwise. His first group seemed rather better than the rest. He had a knowledge of style and showed taste in his delivery of the Bach number, although the Purcell was not accorded its full mead of legato. Mr. Burrows sang the Folk Songs easily and with evident relish and they were most cordially received. W. S.

## Alfred Troemel in Début

Alfred Troemel, of the faculty of the Hartford School of Music, assisted by Walter Golde, gave a program of violin music in Aeolian Hall on the evening of Oct. 28. Mr. Troemel included on his list the rarely heard and lovely Pierné Sonata in D Major, Lalo's "Symphonie Espagnole" and the Bach Chaconne, neither of which are so rarely heard.

Mr. Troemel has technic, rhythm and musicianship, which were evidenced throughout the evening. His tone is excellent. With all these qualifications Mr. Troemel might go slightly further, it seems, and let his audience have more of himself and what he has to say.

The choice of the unaccompanied Bach Chaconne, his playing of it, and its reception by its hearers, proved once more that this number is one in which the most interested party is the performer. Mr. Troemel played this very well, however, and his performance improved as the evening advanced. The

[Continued on page 22]



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NEW YORK, NOVEMBER 7, 1925

## AN ENTERING WEDGE

MEMBERS of Congress may or may not have given heed to the plain implication of the Festival of Music held last week in the new hall built in the National Capital as a home for the delightful concerts which heretofore have drawn pilgrims to the Berkshires. Though the hall itself, built in one of the unused courtyards of the Library of Congress, was paid for by the sponsor of these programs, and the funds for the concerts also were provided by her, the fact that a governmental agency actually assumed direction of the events, so that the Festival became, in point of administration as well as locale, a Library of Congress Festival, can fairly be regarded as an opening wedge for governmental recognition and encouragement of the musical art.

Heretofore, the only musical activity that could be attributed to the wealthiest of all governments was the meager one of supporting army, navy and marine bands, and this, it is fair to assume, was for "military" rather than art considerations. Bands have been a part of the fighting forces of the nation since the days of the Revolution, and it is not likely that many members of Congress have given any particular thought to the encouragement of music in voting appropriations asked for by the Secretaries of War and the Navy so budgeted as to include allowances for support of the time-honored musical contingents.

In accepting the munificent gift of Mrs. Elizabeth Sprague Coolidge, Congress may have had no definite thought of committing the nation to any policy differing from that of aloofness and

indifference toward the arts, so long the prevailing attitude at the Capitol. It is quite possible that the favorable action taken with respect to this proposal to endow privately a music festival in a government building was due to an entirely negative consideration—that there was no real objection that could be urged to such a step.

That the Library of Congress, with its many rare and valuable musical manuscripts and scores, should have such a hall in conjunction with its music division, is only too evident, and the only possible reason that could have been advanced in opposition to Mrs. Coolidge's gift would have been the shame-faced one that the Government itself should have done what this generous individual had volunteered to do.

These concerts bring honor to the National Capital and they will play a part in giving foreign visitors and sojourners a better opinion of America. Washington has been made more truly representative of what is best in this country. It will never be a capital in all respects until it has a number of other solidly endowed musical institutions which it now lacks, and inevitably it would seem that these Library of Congress Festivals must prove a factor in convincing the law-making and money-appropriating body that no nation of today can officially ignore anything so closely intertwined with the lives of its millions as the art of music.

## MODERNS FOR THE MOVIES

MOVING picture audiences, it is fair to assume, are not greatly concerned with whether the music they hear is old-fashioned or advanced in style, whether it follows traditions or violates long-sanctified rules. They listen to it largely free of the bias and preferences of the average concert audience. Though no doubt they number in their mass many persons who are either musicians or music votaries, it probably is of small concern to the great majority of film patrons whether a given composition is by Tchaikovsky or Stravinsky, Beethoven or Scriabin, if it presents an appeal to their ears.

It is of interest to note in this connection that works which only a few years ago were regarded dubiously, to say the least, by many persons who were seriously concerned with music as an art, are proving quite as serviceable in the picture houses as older compositions which long ago were accepted among standard masterpieces. The record of the Capitol Theater in New York can be taken as a particularly impressive illustration of what can be done in the matter of bringing good music to the ears of picture patrons, and it is significant that the once horrendous "Heldenleben" of Richard Strauss, like the same composer's "Till Eulenspiegel," has done duty there quite as effectively as the more inevitable "light classics," such as the "Nut Cracker" Suite.

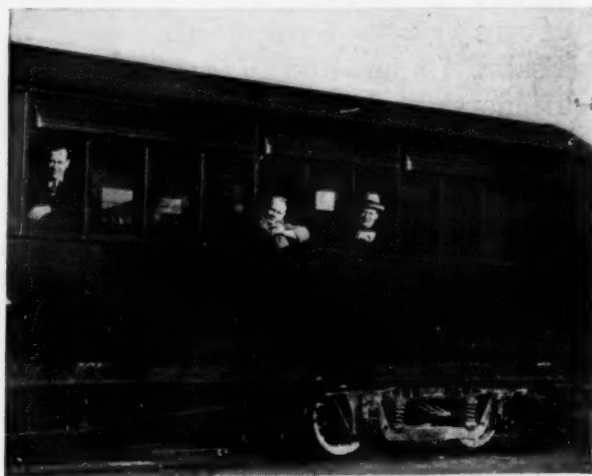
That compositions by Kallinikoff, Stravinsky, Scriabin and Debussy should be among those announced for future performance by the theater orchestra is not surprising in view of the works already played.

\* \* \*

Liszt has been represented by several of his Hungarian Rhapsodies and Symphonic Poems; Wagner by music from "Rienzi," "Tannhäuser," "Valkyrie," "Siegfried," "Lohengrin" and "Tristan," and Tchaikovsky by his Fourth, Fifth and Sixth symphonies, the "1812" Overture, and "Romeo and Juliet," as well as the "Nut Cracker Suite." The more modern Russians have not been overlooked; Rimsky-Korsakoff's "Coq d'Or," "Russian Easter" and "Caprice Español" appear on the list of past performances as well as less popular compositions of Borodin, Glazounoff and Tcherpnin.

It is possible, of course, for the symphony patron, with the strong likes and dislikes that have been developed through years of concert-going, to put his finger on works here that he has scant desire to hear, though it is as altogether likely that his neighbor, of equal experience and discrimination, would put a ban on entirely different numbers. Moving picture audiences contain a very large element that is making an acquaintance with perhaps a majority of these works for the first time, and their reactions may be a better test of the real musical value of both new and old compositions than those of audiences a little too predetermined as to what they want to hear and where they draw the line.

## Personalities



In an Australian Railway Carriage

The three smiling countenances seen in the windows of an Australian train belong (left to right) to Paul Althouse, tenor; Edwin Harris, accompanist, and Arthur Middleton, baritone. The singers have been revisiting Australia in concert—their second tour after an absence of three years. After giving thirty-one concerts in this commonwealth, the party left for New Zealand, where some twenty programs are scheduled. An incident of the tour was their crossing of the Australian Desert, where water is carried by camel-drawn wagons. At Perth they viewed the Indian Ocean. Both artists report an excellent reception in the visited municipalities.

**Capiello**—The niece of the late Giacomo Puccini, Vittoria Capiello, has made a reputation in her native Italy as a dancer. She recently announced her intention of making a concert tour in Europe in a program, which is to include a "Sunflower Dance," which will utilize music by Puccini.

**Lenska**—Augusta Lenska, contralto of the Chicago Opera Company, arrived from Paris recently. A rumor to the effect that she had brought an historical crown of jewels from Rheims Cathedral to wear in Chicago's feature of the season, "Resurrection," was not completely settled on the docks, but newspapermen scurried to verify the story. Estelle Liebling gave a tea in her honor in New York.

**Onegin**—Sigrid Onegin, contralto, has brought back to America with her not only a new piano accompanist, Franz Dorfmueller, but also a new audience. The new audience attends only her rehearsals. His name is Fritzpeter Pentzold, and he is Mme. Onegin's son, who was born last summer abroad. Young Mr. Pentzold reports that he likes America, that he finds Americans highly musical and that his favorite singer is Sigrid Onegin.

**Sundelius**—But for the honesty and quick action of an unknown taxi driver, Marie Sundelius would have had to postpone her recent sailing from New York to Sweden to sing in opera and recital there. The Metropolitan Opera soprano left her ticket, passport, travelers' checks and cash in the taxi and did not discover her loss until she started to board the steamer. In the interim the driver had found the bag in his cab, and returned it ten minutes before the liner was scheduled to sail.

**Schnitzer**—Following her recent appearance in Montreal, Germaine Schnitzer, pianist, was the guest of honor of the Kiwanis Club. It was "Ladies' Day," and while the president of the club led the artist to the dais, the members and their ladies, numbering more than 300, cheered. A toast was tendered to Mme. Schnitzer. Mr. Benoist then made a speech in English and in French, greeting the artist in the name of the Kiwanis Club. On the same evening, before leaving for New York, Mme. Schnitzer was guest of honor at a banquet given by the Willis Piano Company.

**Eames-St. Denis**—At an afternoon party in a fashionable drawing-room everyone present was someone in the realms of art, letters, music, the drama or society. Emma Eames was there, and so was Ruth St. Denis. Mme. Eames was asked to sing, and although she has retired from public life, graciously consented. Standing near the piano, Mme. Eames sang one song, and before she could move away Miss St. Denis came forward. "Excuse me," she said, "but will you please stand just as you are for a minute?" Then, circling the singer, she explained: "I want to see, if I can, just how you stood like that. I want to study that perfect poise."

**Hoogstraten**—During the hottest days in mid-August in Camden, N. J., the Philadelphia Orchestra, under Willem van Hoogstraten, was engaged in making records at the plant of the Victor Talking Machine Company. A "Flying Dutchman" excerpt was on the program and after one very careful attempt at recording, it was found that it was necessary to make another record, so the members of the orchestra removed their coats and Mr. Van Hoogstraten his collar. The second performance of the Wagnerian work was nearing its close, when an airplane, flying low, circled over the Victor plant and the whir of the motor was recorded with true fidelity as to tempo and pitch. The result was another session of several hours the following day.



# Point and Counterpoint

By Cantus Firmus, Jr.

## Longer and Louder



HE newest invention in piano, it is said, contemplates prolonging sounds considerably. Since Scriabin pulled down the harmonic hornets' nest, the only recourse remaining for the anguished listener is to burrow away like the mole when autumn comes. It is still relatively impossible for the human voice to hold a tone beyond a minute, but some tenors do their best to break records.

When the Stokowskians bring out the new piano reputed to imprison a tone within a sounding box for as long as one may desire, pedal points may become the rage.

Indeed, much labor could be spared to the performer, and much pain to the listener, by restricting his part to a single key, preferably C.

As for those who today overuse the pedal to achieve sonority—what will their offenses be in the future?

## Horrible Possibilities

DAPHNE, the pampered daughter of tomorrow, may saunter into the music-room to begin "practising."

She will simply depress a key, and the sustaining pedal, and settle into a comfortable perusal of *Flaming Tales*, while her listening mamma will be sadly dejected.

Piano encores on the platform may be set going with a lever before the exit of the artist.

As for rehearsals—has not many a choral conductor wished for just such an appliance for throats that take breath in the midst of phrases?

## A Manhattan Menu

(Apologies to "Chu Chin Chow.")

THERE be sonatas by the hundred, New concertos in B Flat, Orchestral ragouts, warmed-up scherzi, Modern tunes to wonder at. Chorales that would shock their makers, In their Philadelphia dress; Mengelbergian lays plethoric, Strauss, Brahms and many less; Swiss-Parisian, patriarchal, Dissonant cantata-tale tales; Opera in gorgeous tucker, —Here zeal adjectival fails!

## Parricidal

THE Paris edition of the *New York Herald* states that in San Quentin State Prison in California there is an orchestra composed entirely of murderers serving life sentences. What we should like to know is, do they do it to kill time?

## Dark Doings

THE detective made his way up the stairs of the office building and presented himself at the door of the music academy.

"Excuse me," he said to the young

lady who opened the door, "but I hope you'll give me what information you have and not make a fuss."

"What do you mean?" was the indignant question.

"Why, that little affair—you know," said the detective.

"I don't understand you at all," replied the young lady freezing.

"Why, we got a tip from the house next door that somebody here has been murdering Wagner."

## Welcome

MRS. MUSICAL sat up suddenly and her trembling fingers groped for the electric switch.

"There's a burglar downstairs!" she cried. "I heard him bump against the piano and strike several keys."

Her husband leaped up. "I'll go down at once," he said.

"Don't do anything rash, Herbert," implored Mrs. Musical.

"Rash?" he said. "Why, I'm going to help him. You don't suppose he can get that piano out of the house without assistance, do you?"

## Obliging

FROM Bill Johnston's Second "Joy Book," with acknowledgments to Appleton and Company, we borrow the following three quips:

MISTRESS: "Now, Ada, I want you to show us what you can do tonight. We have a few very special friends coming for a musical evening."

COOK: "Well, mum, I 'aven't done any singin' to speak of for years, but as you insist upon it, you can put me down for 'The 'Oly City!'"

"I STUBBED my toe against the piano last night but it didn't hurt me."

"Why?"

"I struck the soft pedal."

WHY is music cheaper on Sunday than during the week?

Because during the week you get it by the piece, and on Sunday by the choir.

THE Chicagoans aim, by publishing a pamphlet, to make opera "a household phrase." After having gilded the lily in this wise might they not set about introducing to the unaware public the merits of water, salt, soap and electricity?

## Contemporary American Musicians

No. 402  
Theodore  
Schroeder

THEODORE SCHROEDER, bass, vocal instructor and coach, was born in Milwaukee, Wis., the son of Albert

Schroeder, painter, musician and art patron. At an early age Mr. Schroeder's marked leanings toward music led his father to place him under the tutelage of Carl Muskat, noted violinist. Mr. Schroeder played the violin in public at eight, and at ten years of age won gratifying success as a prodigy throughout the Middle West. He



Theodore Schroeder

was equally well known as a boy soprano of unusual voice, and at twelve knew most of the coloratura arias from the standard operas as well as the more familiar lieder of Schubert, Schumann and Brahms. Mr. Schroeder's uncom-

mon skill in singing these attracted the attention of such musicians as Hugo Kaun, Christian Bach and Simon Jacobson. When eighteen Mr. Schroeder decided to adopt the career of a professional singer and began his studies under Daniel Protheroe, Welsh baritone, and William Boeppler of Milwaukee. A few years later he went to Boston where he was a leading pupil of Warren Davenport, John O'Neill and B. J. Lang. For several years Mr. Schroeder toured the East and Middle West in recital and concert. Next he turned his attention to teaching. Some of his best known pupils are William Richardson, Negro baritone; Lionel Storr, bass; Percival Appleby, Canadian tenor; Dorothy Landers, operatic soprano; Virginia Underwood-Soeborg, Parisian soprano; Giovanni Lazzarini, baritone; Mme. Osborne-Rodgers, contralto; Etta Bradley, soprano; Mme. Breen-Thompson, soprano, and other singers and teachers. Mr. Schroeder is the author of several educational articles pertaining to singing. Chief among these are "How To Study," "Hints To Singers," and "Bel Canto Singing." He has also made translations of songs by Schubert, Schumann, Brahms and Franz. Mr. Schroeder makes his home in Boston.

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## Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

### Planquette's "Paul Jones"

Question Box Editor:

Can you tell me the name of the singer who appeared in this country in the title-rôle of Planquette's opera, "Paul Jones" and whether she is still singing?

D. B. C.  
Trenton, N. J., Oct. 30, 1925.

You probably mean Agnes Huntington. She married a prominent New York financier and left the stage.

???

### Marianne Brandt

Question Box Editor:

Is Marianne Brandt, the contralto, still alive?

F. G.  
New York, Oct. 30, 1925.

Mme. Brandt died in Vienna in 1921.

???

### Orchestral "Choirs"

Question Box Editor:

What is meant by a critic when he refers to "choirs" in an orchestra?

P. R.

Keokuk, Iowa, Nov. 2, 1925.

By orchestral "choirs" are meant the various families of instruments. Thus the "string choir" includes first and second violins, cellos, violas and double basses.

???

### Pythagoras and Music

Question Box Editor:

What did the famous mathematician Pythagoras have to do with music?

T. H.

San Francisco, Oct. 31, 1925.

Pythagoras' doctrines on the musical ratios have been preserved in the writings of his followers. The Pythagoreans reckoned only the fifth and

octave as pure consonances. Their system recognized only intervals reached by successive skips of pure fifths, their major third being the fourth fifth above, their minor third the third fifth below. Their thirds and sixths were, consequently, dissonant intervals.

???

### Strauss and Strauss

Question Box Editor:

Is Richard Strauss the son of Johann Strauss, famous master of the waltz?

D. H.

Norfolk, Va., Nov. 4, 1925.

Richard Strauss is the son of Franz Strauss, a famous horn virtuoso, whose family bears no connection with that of the "Waltz King's."

???

### "Walküre" Transcription

Question Box Editor:

Who wrote the piano transcription of the Magic Fire Music from "Walküre" which is often heard in concert?

M. B.

Omaha, Neb., Nov. 4, 1925.

The most generally known arrangement for the piano of that number is by Louis Brassin, the French pianist.

???

### About Tamagno

Question Box Editor:

Where and in what opera did Francesco Tamagno make his début? When did he die?

G. I.

Hartford, Conn., Nov. 1, 1925.

Tamagno made his first operatic appearance in "Ballo in Maschera" at Palermo in 1873. He died at Varese, Aug. 31, 1905.



## Season's Début of People's Symphony and Koussevitzky List Stir Boston

BOSTON, Nov. 2.—The People's Symphony opened its sixth season on Sunday afternoon, Oct. 25, at its new quarters, the Hollis Street Theater. Stuart Mason, the new resident conductor, arranged an interesting program. Commencing with an effective reading of Weber's Overture to "Euryanthe," Mr. Mason gave a highly musicianly performance of Beethoven's Fifth Symphony. From the modern repertoire, he chose two "Gymnopédies" by Erik Satie, arranged for orchestra by Debussy. The concert concluded with a brilliant performance of Enesco's Second "Rumanian" Rhapsody. Maria Conde, soprano soloist, sang "Caro Nome" from "Rigoletto" with charm and technical finish.

### Koussevitzky Leads Russians

Stravinsky's Suite, "Le Chant du Rossignol," was given its first Boston performance at the Boston Symphony concerts on Friday afternoon and Saturday evening. The music reveals Stravinsky's apt characterization. There are his strange rhythms, his highly original and descriptive orchestration, and his keen sense for instrumental color.

Also played for the first time in Boston were Rimsky-Korsakoff's colorful "Battle at Kerjenez" from the opera, "Kitesch," and Moussorgsky's picturesque "Persian" Dances from "Khovantchina."

For contrasting music, Serge Koussevitzky drew upon Weber's Overture to "Euryanthe" and Schumann's Symphony No. 4 in D Minor. The Symphony was given an eloquent and romantic reading.

### Boy Pianist Impresses

Shura Cherkassky, boy pianist, returned to Symphony Hall on Oct. 25, for his second Boston recital. Master Cherkassky, in a program which included Schumann's "Symphonic" Studies and Chopin's B Flat Minor Sonata, proved himself a young genius. There is no gainsaying his great technical equipment, his beautiful control of color, his unfailing rhythmic sense, and, above all, his mysteriously mature and intense interpretative powers.

Marie-Antoinette Robert-Comeau sang at Jordan Hall on Oct. 27. A program of representative songs from various schools revealed her as a singer of ability. She has an attractive voice which she employs with discretion. Appreciation of varying styles lent warmth to her interpretations. Jessie Fleming Vose was an able accompanist.

### Dorothy George's Recital

Dorothy George, mezzo-soprano, gave an unusually effective program at her Jordan Hall recital on Oct. 30. Of outstanding interest were four songs from "Les Soirées de Petrograde" by Darius Milhaud, and five songs from "Sieben Lieder" for voice, violin, cello, and piano by Robert Kahn. Miss George's singing gave rare pleasure. Her voice is of lovely quality, and she possesses an individual style. A beautiful legato, polished diction, and skill in breath control were approved. Reginald Boardman won special recognition for his accompaniments. Rolland Tapley, violinist, and George Brown, cellist, assisted.

Rata Présent gave a piano recital at Jordan Hall on Oct. 31. Works by Bach-Liszt, Mendelssohn, Chopin, Scott, Albeniz, Palmgren, and Liszt were on the program. Miss Présent plays with a fluent and comprehensive technique. She leans toward the dramatic in her interpretations, seeking breadth and power. She can play also poetically.

Marion Kingsbury, soprano, gave a song recital at Jordan Hall Oct. 31. Miss Kingsbury has a pretty voice, which she uses discreetly. She sings without affectation and brings to her interpretations a naïveté of style that has charm. Mrs. Fitts accompanied.

### Guy and Lois Maier Heard

Guy and Lois Maier gave a recital of two-piano music for young people at Jordan Hall on Oct. 29. Numbers by Ravel, Glière, Brahms, Poulenc, Dupin, Saint-Saëns, Casella, Strauss-Chasins and Bach were on the program. Mr. Maier prefaced the playing of each number with explanatory remarks, often of an amusing nature. The pianists played delightfully.

John Corigliano added to the violin recitals of the week on Oct. 29. Playing the Saint-Saëns Sonata for violin and piano, and the Jules Conus Concerto in E Minor, as well as a miscellany of smaller numbers, Mr. Corigliano disclosed himself as a violinist of fine merit. He has a warm tone, a facile technique, and considerable musicianship. Carl Lamson was the accompanist.

### Violinists Appear

Hildegard Donaldson, violinist, gave a recital at Jordan Hall on Oct. 28, playing works by Vitali, Chausson and Saint-Saëns. Miss Donaldson played with technical finish and with breadth and beauty of tone. There was musicianly skill in her vivid and intense interpretations. Ralph Linsley played beautiful accompaniments.

On Oct. 28, Julius Risman, violinist, gave a recital at Jordan Hall. The chief work on his program was Szymanowski's Sonata in D Minor, played for the first time in Boston. It is effective music, though at times discursive, and it was effectively played by Mr. Risman and Mr. Sanroma, pianist. Mr. Risman gave an excellent performance of Vitali's Chaconne. This young violinist, without losing intensity, has acquired a commendable poise. Arthur Fiedler played tasteful accompaniments.

HENRY LEVINE.

### French-Canadian Songs Presented in New England Conservatory

BOSTON, Oct. 31.—Old French songs of Canada, harmonized by several composers, had a place on the program of a lecture-recital given in Jordan Hall by Victor Brault, of the faculty of the National Conservatory of Music, University of Montreal. The recital was complimentary to the New England Conservatory and its friends. Mr. Brault's program included songs by Gilles Durant, 1550-1615; Michel Lambert, 1610-1696; Francois Rebel, 1683-1736, and by César Franck, Maurice Ravel, Henri Duparc, Claude Debussy, Albert Roussel and Arthur Honegger. In the group of Canadian songs was the artist's own harmonization of "Isabeau s'y promène."

W. J. PARKER.

### Alfred Troemel Gives Hartford Recital

HARTFORD, CONN., Oct. 31.—Alfred Troemel, violinist, assisted by Helen Tiffany at the piano, was heard in a recital at the Christ Church Cathedral

Parish House on Oct. 22. The recital was given under the auspices of the Hartford School of Music. The hall was filled to capacity, more than 350 persons being present, and abundant applause proved appreciation of the excellent program. Mr. Troemel's opening number was Pierné's Sonata in D, followed by Bach's Chaconne and Lalo's "Symphonie Espagnole." The second half of the program was made up of compositions by Rimsky-Korsakoff, Mozart-Kreisler, Schumann-Auer, White and Wieniawski. Throughout his program Mr. Troemel displayed excellent technique and tonal color. Miss Tiffany's unusual ability as accompanist added greatly to the outstanding success of the recital.

## Boston Activities

Oct. 31.

Cyrus Ullian, pianist, has received several return dates from his recent concert tour in Pennsylvania. He will appear in Doylestown, Pa., Nov. 2; and in Bethlehem, on Nov. 3, will give a joint recital with Mario Cappeli, tenor. At Allentown, Nov. 4, Mr. Ullian will be solo pianist with Barbara Hillard, soprano and Mr. Cappeli, tenor.

Mrs. F. Otis Drayton, the new State chairman of music in the Massachusetts State Federation, announces the State song contest is open to any club woman in New England. The words of the new State song have been written by Beulah Locke Sherburne of Lexington. Good, stirring music of dignified character is desired for this contest, which will close on Jan. 25. A prize of \$20 will be awarded, following the decision by the following judges: Mrs. H. H. A. Beach, Mabel W. Daniels, Mrs. E. A. MacDowell, Frederick K. Converse and John P. Marshall. Manuscripts should be sent to Mrs. Drayton, 33 Wellington Lane, Belmont, Mass.

Mrs. William Arms Fisher spoke Wednesday morning before one of the city's literary groups on "Boston's Musical Status, and its Relation to Our National Musical Growth." Claire Maentz, soprano, and C. B. Buttlerman, pianist, shared the program.

Harris S. Shaw, organist and choir-master of Grace Episcopal Church, Salem, Mass., gave a recital in the First Church, Salem, on Oct. 25. He was assisted by Raymond Eaton, baritone soloist of the First Church. Mr. Shaw played compositions by Pierné, Harris, Wolf-Ferrari, Moussorgsky, Antalfy, Handel, Mendelssohn, Scott and Fletcher. Mr. Eaton's contributions were "It is Enough" from "Elijah," the Russian "Boatmen's Song" and "Come Ye Blessed" by Scott. There was a large and appreciative audience.

Everett Titcomb, composer, has had good reports from the reception of his recent compositions. Elisabeth Rethberg sang "The Changeling," at Berkeley, Cal., early this month. Grace Leslie, at her recital in Town Hall, New York, Nov. 10, will sing "Absence," the words of which are by Amy Lowell. Pauline Danforth, Dai Buell and others are using Mr. Titcomb's piano pieces, and Elise Biron is featuring his compositions for violin.

W. J. PARKER.

## PROGRAM MUSIC IS FEATURE IN CHICAGO

### Stock Leads Russian Works and Charpentier Suite— 'Cellist Heard

By Eugene Stinson

CHICAGO, Oct. 31.—A list of "program music" and some waltzes comprised the Chicago Symphony's list for its second program of the season, given at Orchestra Hall on Oct. 23 and 24. Frederick Stock conducted, leaving immediately afterward for Mrs. F. S. Coolidge's music festival in Washington.

Rimsky-Korsakoff's "Schéhérazade" and Charpentier's "Impressions d'Italie," the chief items in the program, were supplemented by Liadoff's musical tableau, "Baba-Yaga," Ravel's "La Valse" and Johann Strauss' "Beautiful Blue Danube." The last named, which has frequently found a place on Mr. Stock's programs for the popular and the children's series, was played in honor of the hundredth anniversary of the composer's birth on Oct. 25.

Ravel's "La Valse" masquerading under the toilette of modernity, has been a regular item on the subscription lists for three seasons. While the Rimsky Suite is familiar here, it and Charpentier's musical landscape are by no means hackneyed in local performance, so Mr. Stock's program was almost as novel as it was smooth and pleasing.

The orchestra played superbly and the art of Jacques Gordon, concertmaster, in solo passages was exquisite. Alfred Wallenstein, principal cellist, also revealed an exemplary beauty of tone in incidental solo work.

Mr. Wallenstein was soloist the previous Thursday evening at the orchestra's first "popular" concert. His performance of Bruch's "Kol Nidrei" was beautiful and won for him the acknowledgments of a large audience. Dvorak's "New World" Symphony and other music were included in the list.

### Play "Butterfly" Fantasia

BOSTON, Nov. 2.—At the Metropolitan during the past week, Nathaniel Finston and his orchestra of fifty-five musicians scored a success with a "Madama Butterfly" fantasia. Again Mr. Finston arranged with expert taste music for Mr. Anderson's ballet scene, "In a Dime Museum." Of high grade entertainment was the setting, scenic and musical, of Poe's "Raven."

HENRY LEVINE.

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# How Civic Groups May Bring Opera to All

THERE are various proverbial expressions intended to convey the idea of overloading the market with a product for which the supply exceeds the demand. Thus, we speak of "Carrying Owls to Athens" or "Coals to Newcastle," but no one has expressed the idea by saying anything about "training opera singers for America." And yet, from day to day, from year to year, during upwards of half a century, aspiring singers are giving much time and a great deal of money to preparing themselves to become opera singers, with almost no chance of ever using their abilities and their training.

A gleam of light has appeared, however, which may spread into a blaze of operatic radiance, in the organizations for giving opera which are springing up here and there in various parts of the country. One of the most successful of these was the Los Angeles Civic Opera this fall, under the baton of Richard Hageman, and it more than justified its existence in that it was a success both artistically and, which is more unusual, financially.

"There is no reason why every city in the country should not do it," said Mr. Hageman, "and every reason why cities with permanent orchestras and schools of music, should do it. The assembling of a permanent chorus is not a difficult matter, and you can always get together an orchestra. Soloists are the simplest part of the matter. The minor solo rôles can be done by local singers, and the leading rôles by guest artists. In Los Angeles we used seventeen native singers for the smaller parts, and, of course, the chorus were all local singers. For the orchestra, I had the pick of the Los Angeles Philharmonic.

## Gave Six Operas

"We gave six operas in five evenings, one performance being a 'Cavalleria'-Navarraise' double bill. I rehearsed the chorus every day for three weeks previously to the performances, and they sang all with fresh young voices and great enthusiasm, making the result highly creditable. Next year I am looking forward to higher artistic development, and we shall double the number. I used only fifty men in the orchestra, as the house was not a large one. Next fall we shall play in a larger theater which is now building, and will need a larger orchestra as well as a larger chorus.



Richard Hageman

"My idea is ultimately to play up and down the entire Pacific Coast, having two choruses and orchestras, one with Los Angeles as headquarters for the southern section, and the other with San Francisco, for the northern, and we are now bringing this idea into absolute fact.

The thing can be done in individual cities on a yearly guarantee fund if one does not use too many highly paid stars, nor choruses of 120, but capable artists with fine voices, of which every reputable teacher in the country has at least two or three every season, a chorus of sixty and an orchestra of fifty. The same idea could be worked out for opera as the Theater Guild has done for plays. Many artists would be willing to sing for reasonable fees for the chance of making appearances and rather than not sing at all.

"Of course the municipalities ought to assist in the guarantee fund as European municipalities do. Another tremendous factor, one of inestimable possible possibilities, is what women of the various cities can do. Enlist their interest, and the operatic idea is as good as launched already. In Los Angeles the women's committee, headed by Mrs. R. T. Shepard, played a very great part in selling our tickets and stimulating the artistic interest. To these, add the business men and the chambers of commerce, and the rest should not be difficult.

"I do think that the smaller towns should be satisfied with opera for opera's sake, and not demand the Metropolitan or nothing, because if they do that, they will get—nothing! The Metropolitan is a unique organization and will probably remain such.

"We in American must realize that finally it is necessary to develop ourselves artistically for the benefit of our children and children's children. We no longer are obliged to struggle for our existence. We are now one of the greatest countries with the greatest possibilities and we must give material thought to the development of the beautiful side of life. Music appeals to the senses and can do much to improve every locality and lead one's mind into fine channels, if properly presented. I believe the music in every church, if beautifully rendered, plays just as great a part in influencing the congregation, as does the sermon of the pastor.

"Opera in English is another important thing. There are many people who are prejudiced, from the start, against any entertainment in a foreign tongue. Of course the question comes up as to adequate translations, and here it must be said that most translations of opera librettos now extant are woefully bad. There is no reason, however, why good ones should not be made. Also, the poor diction of most artists is a drawback, but this, too, is not an insurmountable obstacle. Follow the principle of the Paris Conservatoire in making diction a *sine quo non*, and there is no doubt that it would improve. One might name a handful of operatic artists whose diction is as clear as that of any dramatic actor. And, 'what man has done, man can do!' Personally, I think that the success of opera abroad has much of its basis in the fact that the native tongue is used.

"And while the occasion presents itself, I would like to emphasize the fact again, as I have done many times before, that students of opera in our country should spend more time studying smaller parts. Every budding soprano knows the rôles of *Mimi*, *Tosca*, *Butterfly*, *Aida*, etc. But how many of them

know *Frasquita*, or *Lola*, or *Siebel*? All young tenors know *Faust*, but how many could sing *Goro*? The opera is very much the same as the drama in that respect, and where is the dramatic artist who made his debut with the title rôle in *Hamlet*? More likely his first appearance was in the part of the *Gravedigger* and he gradually worked his way to the top. There are only a few exceptions where artists had the good fortune to start his or her career with a leading rôle, and I have yet in my own observation to see a student with exceptional talent, properly prepared, fail to get recognition, even now here in America—but notice I say properly prepared!

"Chambers of commerce could be made to realize that a permanent operatic organization would make for commercial success in many directions apart from the strictly musical ones. Scenic artists, for instance, dressmakers and costumers, carpenters, electricians, stage hands, printers, hotel keepers would all profit. Why, the list is endless when you once start to think of it! And with no risk whatever to guarantors. We did not have to touch our guarantee fund in Los Angeles. We made money, which is a healthy sign, and next season we expect to make more.

"Again I say, get together a chorus of fifty, hire a good chorus-master to come to your town for a few months, and the thing is already started, for practically every town in the country has a theater where opera can be given. Try it, and see how easy it is!

"I am going back again to Los Angeles next fall of course, but in the meantime I have my headquarters here in New York save for one day each week, when I go to Philadelphia to teach at the Curtis Institute.

"Remember this, that America is opera-hungry and that the country as a whole, it is a well-known fact, is willing to pay for what it wants. I hope before I die to see resident opera companies throughout the United States, and then and only then, will the many thousand young American singers have the opportunities to shine upon the operatic stage which their very superior ability makes them capable of doing in a way which is surpassed by those of no other country."

JOHN ALAN HAUGHTON.

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## Spontini's Early Struggles Resulted in Successes Under Royal Patronage

[Continued from page 3]

protection of Josephine and by a cantata, "L'Eccelsa Gara," in honor of the conqueror of Austerlitz, which was sung at the Imperial Theater on Feb. 18, 1806, enlisted the aid of the Emperor.

After several postponements the entire opera in three acts, which was dedicated to Empress Josephine, and first given in parts at the Tuileries by Napoleon's order Feb. 14, 1807, was given for the first time on Dec. 15, 1807, at the Académie Royale de Musique, Paris.

Spontini later received the 10,000 franc prize, established by Napoleon, to be given every ten years for the opera having the greatest success within that time. The librettist received a prize of 5000 francs. The opera was fairly successful, due to the music rather than the libretto, which was then considered weak.

The story of the opera is laid in Rome, to which city *Licinius*, conqueror of the Gauls, has returned. Received with honors, he is crowned by *Julia*, his betrothed, only to find with regret that she has become a vestal virgin. He decides to enter the temple at night and flee with her. In the Temple of Vesta, *Julia*, who is tending the sacred fire with a golden rod given her by the High Priestess, yields to her lover. The fire goes out, and *Cinna* to save *Licinius* takes him away. *Julia*, discovered in a swoon at the altar by the High Priest, is covered with a black veil and sentenced to death. She prays to the Gods. *Licinius*, with his soldiers, attempts a rescue and is captured and condemned to death for interfering. Thunder is heard, and suddenly a stroke of lightning re-kindles the sacred fire. This omen induces the priests to withdraw the death penalties and grant *Julia* and *Licinius* the right to marry. The opera concludes with the re-united lovers viewing the games and dances in honor of Venus, held at the arena of Flora.

Between 1810 and 1827 a number of performances of "La Vestale" were given at Vienna, Naples, Munich, Dresden, Berlin, Florence, Leipzig, Warsaw, Prague and other foremost Continental cities. The opera was revived in Paris on March 16 1854. In a cycle of thirty-five operas famous in musical history it was revived at Hamburg, Germany, in 1906, but failed to make an impression, while in 1909 it was given at Paris, at the Théâtre National de l'Opéra.

### "Fernand Cortez"

"Fernand Cortez" ("La Conquista del Messico") was Spontini's next musical work for the stage. The libretto of this opera in three acts, text by Victor Joseph Étienne de Jouy (1764-1846), was founded on the play of the same title by Alexis Piron (1689-1773), and was produced for the first time at the Académie Royale de Musique, Paris, on Nov. 28, 1809, before Emperor Napoleon and the Kings of Saxony and Westphalia. It was however first subjected to a change, in order to sway the French public to supporting a war against Spain.

By Napoleon's order, the Minister of the Interior asked for alterations in the text. Jouy refused to do this and therefore Joseph Étienne Esmerard (1767-1811) made the changes, one of which was the elimination of the character of

*Montezuma*. The opera was dedicated to M. le Comte de Pradel.

Although a success, the opera had only some twenty-four performances in seven years. The performance at Paris on May 28, 1817, saw the character of *Montezuma* reinstated and the part of *Amazily* strengthened. For this production Jouy made many revisions. The third act became the first, the first the second, and a portion of the second the third. In this revised version it won new laurels and remained on the Paris stage until 1839, during which time some 248 performances were given.

The plot, as last revised, concerns the conquest of Mexico by *Cortez* assisted by the intrigues of *Amazily*, sister of the Spanish commander *Telasco*, whom he loves.

The opera again came in for some revision in 1823 when Spontini was general director of music at Berlin. Marie Emmanuel de Lambert (1787-1841) remodelled the third act and in this new version Hofmeister of Leipzig published a pianoforte score. The opera was given that year in Leipzig. It was first given in German in New York City at the Metropolitan Opera House, Jan. 6, 1888. It was cast as follows: Herr Niemann as *Fernand Cortez*; Herr Alvary as *Alvarez*; Herr Milde as *Moralez*; Herr Elmblad as *Montezuma*; Herr Robinson as *Telasco*; Mme. Meisslinger as *Amazily*; and Herr Fischer as the High Priest.

### Composer's Marriage

About this time Spontini married the daughter of Jean Baptiste Erard, the famous piano manufacturer. He was appointed director of the Théâtre Italien in 1810 but resigned after two years. In 1814 he composed the opera "Pelage" ("Le Roi et la Paix"), which was produced at Paris on April 23 of that year. In the same year, in collaboration with Persius, Berton and Kreutzer, he wrote a ballet opera "Les Dieux Rivaux," which was performed on June 21, 1814. These works attracted little notice but with the additional numbers for a production in 1817 of Salieri's opera "Les Danaïdes" he was very successful. The Bacchanal, one of the numbers, was afterwards used in "Nurmahal." At this time he also composed a Prussian national anthem, the words of which were by J. F. L. Duncker.

### "Olympie"

On Dec. 20, 1819, his "Olympie," an opera in three acts, text by Joseph Marie Armand Michel Dieulafoy (1762-1823) and Charles Brifaut (1781-1823) after Voltaire, was produced at the Académie Royale de Musique, Paris. Of less merit than his other successful works, the opera was not well received by the public. Rewritten, eliminating the tragic conclusion and with a now happy ending, the opera, translated into German by Ernst Theodor Wilhelm Hoffmann (1776-1822), the romantic writer, composer and artist, in the summer of 1820, was given in Berlin with great success on May 14, 1821. In 1822 with changes made in arias for *Olympie* and *Cassandra* and their duet in the first act; and a terzetto added to the third act, the opera was dedicated to Friedrich Wilhelm III, king of Prussia. The overture to the opera was played at Boston, Mass., on Jan. 26, 1884.

In 1820 Spontini went to Berlin as

general director of music at a salary of about \$7,000 a year. Here he did considerable work in raising the standard of music in Prussia. During his régime, which lasted until the death of his patron King Friedrich Wilhelm III, he composed cantatas and other works for various occasions.

Spontini's genius possessed elements that made him a powerful general on the field of art in Berlin. His contempt for all German art, however robbed him of the confidence and affection of the public. A war between the admirers of Italian music, who were for the most part members of the aristocracy, and the supporters of German music, was begun. The gorgeous opera "Olympie" was about to be produced; while Count Karl von Brühl (1772-1837) was at this time making preparations for the production of Weber's romantic opera "Der Freischütz."

On May 14, after forty-two rehearsals, Spontini's opera was given. The greatest talent of the time in opera and ballet had been employed, and in the scenery, dresses and decorations there had been no thought of expense in making it a brilliant production. Although this splendour assured the success of "Olympie," it did not endure forever, for at the third performance many seats were vacant.

After a special performance of "Olympie" in June for the Duke of Cumberland and the Prince of Anhalt, "Der Freischütz" was given on the eighteenth of the month. The success of this opera filled Spontini with envy and vexation at his despised rival's triumph, and incurred his enmity for life. Although receiving a splendid income from a country other than his own, he considered only his own countrymen worthy of recognition. His antagonism for Weber, whose art has survived, was unfortunate, for it stirred the opposition of all those German musicians and composers of the day whose aim was the encouragement of native talent. Heinrich Friedrich Ludwig Rellstab (1799-1860), editor of the *Vossische Zeitung*, as the representative of Spontini's enemies in Germany, made continuous attacks upon the composer. The arrest of Rellstab for an article questioning whether "Nurmahal," "Alcidor," and "Agnes von Hohenstaufen" were written by the composer of "La Vestale" and "Fernand Cortez" only resulted in embittering Spontini's enemies all the more, for as native musicians they were indignant at being dictated to by a foreigner.

Such were the prevailing conditions in Berlin when Spontini brought out "Nurmahal" ("Das Rosenfest von Kaschmir"), at the Berlin Opera House on May 27, 1822, in honor of the betrothal of Princess Alexandrina of Prussia to the Grand Duke of Mecklenburg-Schwerin. In this work, dedicated to the King, he incorporated the music from a previous arrangement of Moore's "Lalla Rookh," which had been given at the Royal Palace, Jan. 27, 1821, at an entertainment given in honor of the Grand Duke Nicholas of Russia, upon his visit to the Prussian court. The text of this opera in two acts with a ballet, by Karl Alexander Herklots (1759-1830), was also founded on Moore's poem.

Next followed "Alcidor" an opera in three acts, translated from the French of Theaulon by Herklots, and given for the first time at Berlin, on May 23, 1825, for the marriage of Princess Louise of Prussia to Prince Friedrich of the Netherlands. The scenery was designed by Karl Friedrich Schinkel and others. The opera was also given at Berlin, May 3, 1829; March, 1833; and June 14, 1836. The plot is taken from the story of Prince Zein-Alanam and the king of the genii, in the Arabian Nights.

### His Last Years

The last opera that Spontini composed was "Agnes von Hohenstaufen." It was in three acts, the libretto by Ernst Benjamin Solomon Raupach (1784-1862). The first act was given in Berlin on May 28, 1827, and the entire work on June 12, 1829. The libretto was later revised by Baron von Lichtenstein and others, and after Spontini had made various changes in the music, it was produced at Berlin on Dec. 6, 1837. The story of the opera, which deals with a most dramatic part of German history, is laid during the time of the Guelphs and the Ghibellines, and revolves on the reconciliation of Henry VI. of Hohenstaufen with Henry the Lion of Brunswick, through the marriage of his daughter Agnes von Hohenstaufen with Henry the son of the latter, at Mainz, in 1194.

In 1838 Spontini was named a member of the Académie des Beaux Arts, in Paër's place, on condition that he would return to Paris at the close of his Berlin engagement. It was not with great regret that he left Berlin in July, 1842, for he was generously granted an annual pension of about 16,000 francs and the right to retain all his honorary titles, by the new King of Prussia, who would have retained his services had Spontini accepted.

WALDEMAR RIECK.

### WEEK OF OPERA GIVEN BY SAN CARLO AT PITTSBURGH

Free Organ Recitals and Concerts by  
Newcomers Are Features  
of Calendar

PITTSBURGH, Oct. 31.—The San Carlo Company is giving a week of opera at the Alvin Theater, their repertoire including "Rigoletto," "Aida," "Hänsel and Gretel," "La Forza del Destino," "Cavalleria Rusticana," "Pagliacci," "Traviata," "Faust," and "Trovatore."

Singers who have been greeted with enthusiasm are Emilio Ghirardini, Bianca Saroya, Eleanor Cori, Bernice Schalker, Stella De Mette, Frances Morosini, Natale Cervi, Giuseppe Interante, Pietro De Biasi and Ludovico Tomarchio. All the performances have been conducted by Carl Peroni.

A newcomer to Pittsburgh appeared in recital on Oct. 27 in the person of Ferdinand Fillion, violinist. The program included Brahms' Sonata in A, Mrs. Lawrence Litchfield assisting at the piano. In a group of solos Mr. Fil-

lion was accompanied by Ernest Mac-Millen. Mr. Fillion has taken up residence in Pittsburgh.

Faculty members of the P. M. I. gave a recital recently, the performers including Dallmeyer Russell, R. S. Russell, Frank Kennedy, Viola Byrgerson, Agnes Guckelberg, Ruth Parker, Mary Redmond, Marian Bollinger and the Gaylord Yost Strong Quartet.

A recital was given at the Irene Kaufman Settlement recently by Caroline H. Blimmelblau, mezzo-soprano, and August H. Fischer, pianist.

Charles Heinroth gave his usual free organ recital at Carnegie Music Hall, the program including Mendelssohn's "Italian" Symphony. Casper H. Koch also gave his weekly free organ recital, in Northside Carnegie Hall. He was assisted by Doris Atkinson Morrow, coloratura soprano, who has recently come to Pittsburgh from New York.

W. E. BENSWANGER.

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mont Ave., St. Louis, Mo.

MRS. JEAN WARREN CARRICK, 160 East 68th St., Portland, Ore.

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Gallery, 345 Clinton Ave., Brooklyn, N. Y.

ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine,

Ohio. Holiday Normal, Dec.

BEATRICE S. EIKEL, Kidd-Key College, Sherman,

Texas.

IDA GARDNER, 17 East 6th Street, Tulsa, Okla.

GLADYS MARSALIS GLENN, 1605 Tyler Street, Ama-

rillo, Texas.

CARRIE MUNGER LONG, 608 Fine Arts Bldg., Chicago,

Ill. Normal classes, Dallas, Texas, Oct. and Dec.; (Five weeks' classes) (Three months' classes).

HARRIET BACON MACDONALD, 825 Orchestra Bldg.,

Chicago, Ill. Normal classes, Dallas, Texas.—Oct. 1,

1925; Jan. 4, 1926.

MRS. KATE DELL MARDEN, 61 North 16th Street,

Portland, Ore.

MRS. WESLEY PORTER MASON, 5011 Worth Street,

Dallas, Texas.

MRS. U. G. PHIPPEN, 1536 Holly St., Dallas, Texas.

VIRGINIA RYAN, 940 Park Avenue, New York City.

ISOBEL M. TONE, 626 S. Catalina St., Los Angeles.

MRS. S. L. VAN NORT, 224 Tuam Ave., Houston, Texas.

MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.

INFORMATION AND BOOKLET UPON REQUEST



## In Chicago Studios

Chicago, Oct. 31.

### CHICAGO MUSICAL COLLEGE

Eulalie Kober-Stade has been appointed pianist and accompanist at Station KYW, located in the Congress Hotel.

### AMERICAN CONSERVATORY

John J. Hattstaedt, president, is at Pittsburg, as a member of the committee on curricula acting for the National Association of Music Schools. Adalbert Huguelet, who appeared in recital at Kimball Hall Tuesday evening, is a member of the faculty. Sadie Vanderbosch is taking part in the Chicago Opera's performances of "Der Rosenkavalier." The theater organ department is attending to the heaviest enrollment in its history. Two new practise organs were installed in the spring, for practise work before the screen in the Little Model Theater. Marjorie Nichols, graduate, is supervisor of music at Sparks, Neb. Florence Hanson, also a graduate of the public school music department, is in charge of the work at the Lake View High School. Edwin Schildhauer is in charge of band and chorus work at the Austin High School. Gertrude Ferree is singing in the "Student Prince."

### BUSH CONSERVATORY

Esther Fitton sang at Station WHT Thursday. John Patterson has been singing in a road company of the "Student Prince." Helen Parker has been appointed assistant supervisor of music at Lake View High School. Elsa Anderson has become a favorite radio singer. She is also soprano soloist at the Auburn Park Swedish Methodist Church. The annual Halloween party was given tonight.

### CARL CRAVEN STUDIOS

A. L. Schurtz has been engaged as baritone soloist at the North Shore Baptist Church. Harry Hall, bass, sang at the Church of the Disciples recently. Charles L. Hutzler has been engaged to sing at the Wisconsin Theater in Milwaukee. Merriam Worrell, contralto, gave a recital at the Campbell Park

Presbyterian Church Oct. 23. Paul Stern sang last Sunday at the Second Baptist Church. Enid Dickinson sang Thursday at a lecture by Dr. P. L. Clark.

### SHAKESPEARE STUDIOS

Helena Redford, soprano, student of Gilderoy Scott, has been engaged as leader of the motet at the First Presbyterian Church, New York. Allie Brown, coloratura soprano, graduate student of Mme. Scott has been engaged in the light opera, the "Land of Romance," to be produced shortly in New York. John H. Griffin, pupil of William Shakespeare, has been chosen by Balaban & Katz to take the leading rôle in "Twilight Romance," at the opening of the new Harding Theater. Mr. Griffin gave a recital at the D. A. R. on Oct. 19. Mr. Bittkoffer, another pupil of Mr. Shakespeare, has been engaged as director and baritone soloist of the First United Presbyterian Church, Oak Park. Robert Tait, also a Shakespeare pupil, is singing in Detroit this week, and will fulfill an engagement in Chicago next week.

### NEW BUILDING IN CHICAGO

#### Much Rental Space Expected to be Occupied as Music Studios

CHICAGO, Oct. 31.—A new \$3,000,000 structure, to contain two theaters and to be modeled on the plan of the Fine Arts Building in this city, will be built on North Michigan Avenue, beyond the river, and out of the congested loop district.

The site, on the corner of Ohio Street, is near the new Tribune Tower and the Wrigley Buildings, and is in the heart of the shopping district created some years ago by the completion of the Michigan Avenue Bridge.

It is expected much of the rental space will be occupied as studios. The two theaters, to be leased by A. H. Woods, it is thought, will seat audiences of 1100 and 1600, respectively. The latter house will be used for musical shows. The building will have foundations for twenty-three or more floors; only eight will be built at first.

#### Miniature "Rigoletto" Given

CHICAGO, Oct. 31.—Much interest has been aroused by a display in the State Street show-window of Charles A. Stevens and Brothers of a miniature stage in which tiny figures, two inches in height, are seen in performances of "Rigoletto." The mechanism, including a revolving stage moving principals and an orchestra of seventy-five pieces, is the device of Harry W. Beatty, technical director of the Chicago Opera. It is the only one of its kind in existence, it is said, and required two and a half years for construction. More than 10,000 moving parts were used.

#### Bostonian Wins Kimball Company Prize

CHICAGO, Oct. 31.—Samuel Richard Gaines of Boston has been awarded the W. W. Kimball Company prize of \$100, offered for twenty-three consecutive years by the Madrigal Club of this city. His composition, entitled "In the Merry Month of May," is in strict madrigal form, and will be sung without accompaniment in the club's second concert of the season. The jury awarding the prize included Dr. Walter Keller, J. S. Ferris, and the leader of the Madrigal Club, D. A. Clippinger.

#### Chicago Musical College Displays Art Piano

CHICAGO, Oct. 31.—A Conover grand piano, made in a special art design by the Cable Piano Company, bearing the seal of the Chicago Musical College, and finished in gold to harmonize with its surroundings, has been placed in the reception room of the college.

#### Soprano Fulfills Bookings

CHICAGO, Oct. 31.—Marion Alice McAfee, soprano, sang at the Arché Club, Oct. 23, accompanied by Hadassah McGiffin, and at the opening meeting of the Kaskaskia Chapter of the D. A. R., held at the Chicago Historical Society Oct. 26, when Troy Sanders played her accompaniments.

## NEW PRESIDENT OF BUSH URGES WIDE COOPERATION

### Edgar Nelson Will Follow Policy Laid Down by Predecessor—Chicago as Musical Center

CHICAGO, Oct. 31.—Edgar Nelson, who has succeeded Kenneth M. Bradley as president of Bush Conservatory, announces his policy will conform to that by which Mr. Bradley placed the institution in the leading ranks of American conservatories.

Mr. Nelson stresses Chicago's importance as a center of musical education, speaks of the necessity of cooperation among music schools, and discloses some of his plans to increase the efficiency and scope of Bush Conservatory.

"I measure the future of Bush Conservatory by its past growth," says Mr. Nelson. "In a relatively short time, as such things go, it has developed into a position of leadership among American music schools and I expect it to go ahead with great strides on the foundation Mr. Bradley has laid. His policies are mine. My remaining at Bush for the last twenty-three years is proof I believe in him and his ideas of music education."

"Chicago is the logical center of the music schools in this country. There is room here for many great musical institutions for America takes an intense interest in music education. Therefore the development of any one school need not be at the expense of any other. Similar standards must exist in all our schools, in order to benefit ourselves. If they all succeed, we will. Together we can make Chicago the nation's leader in music education. Obviously, the interest of one is the interest of all."

"Our plans include the erection of new buildings in the near future, the addition of more equipment, further dormitory space and a more satisfactory chance to expand."

"I am fortunate in having the co-operation of Edgar Brazelton as vice-president. I have great confidence in his judgment and high respect for his artistry. The assistance of Edward H. Schwenker, as secretary and business manager, are invaluable. He has been a big factor in the rapid growth of Bush Conservatory."

"We have just opened the largest season in the history of the school."

#### Helen Fouts Cahoon Sings in Oak Park

CHICAGO, Oct. 31.—Helen Fouts Cahoon, soprano, was heard in joint recital at Oak Park Oct. 25 with Lewis Blackman, violinist. Mrs. Cahoon opened her season Oct. 5, giving a recital before the Austin Woman's Club. On Oct. 19 she sang for the Sorosis Club of Oak Park, in company with Franz Polesny, violinist, and Lillian Jackson, pianist.

#### Esther Lundy Newcomb Completes Tour

CHICAGO, Oct. 31.—Esther Lundy Newcomb, soprano, has returned to Chicago after completing a concert tour of some 5000 miles during which she gave thirty-four recitals in as many different cities in September and October. Many of her appearances were made at the opening concerts of various music clubs.

#### Carl Craven Sings and Conducts

CHICAGO, Oct. 31.—Carl Craven, tenor, gave a program at the opening meeting of the Kappa Beta Gamma Sorority, held in the Ambassador Hotel Oct. 17. Mrs. Wilbur D Nesbit was accompanist. Mr. Craven also appeared before the Elmhurst Woman's Club Oct. 26. In addition to entering his seventh year as conductor of the Charles A. Stevens and Brothers Ladies' Chorus, Mr. Craven assumes leadership this fall of the Chicago South Side Women's Chorus.

#### Ellen Kinsman Mann Pupil Chosen by National Music League

CHICAGO, Oct. 31.—Genevieve Cadle, a young soprano, who met with unusual success in Florence, Italy, last February, when she appeared under the auspices of Ellen Kinsman Mann, has returned to America with Mrs. Mann. Mrs. Mann reopened her vocal studios at the end of last season. Miss Cadle recently returned to New York, after spending August in Chicago, preparing her fall programs with Mrs. Mann, and has recently been accepted as one of the artists of the National Music League of New York. During a recent week she

sang at the reception to the presidents of the New York State Women's Clubs, at Bellevue, L. I.; before the Parent-Teacher Association of Jamaica, and at the Good Citizenship Club of Flushing, N. Y. Miss Cadle is filling two church positions, being soprano in a quartet choir on Sundays, and also filling a Synagogue position on Fridays.

## WITHERSPOON CHOIR FOR CHICAGO MUSICAL COLLEGE

### New President Plans Christmas Event; University System of Credits and Ensemble Music Work

CHICAGO, Oct. 31.—Among the plans of Herbert Witherspoon, who recently assumed his post as president of the Chicago Musical College, is a Christmas program scheduled for the Central Theater on Dec. 20, in which he intends to cooperate with civic authorities in giving a holiday concert of a popular nature.

Mr. Witherspoon himself will form and conduct a small a cappella choir, which may make its debut at the Christmas concert, and which in general will devote itself to the classic masterpieces of a rarely utilized field of song.

At his instigation, Léon Sametini, long a distinguished figure at the College, will form a string quartet, which will bring chamber music into a prominent place in the life of the institution. The regular College concert course will also be enlivened with ensemble music in various combinations, so that pupils of the various departments may be given an opportunity to grow out of the purely student phase of music.

Mr. Witherspoon is placing the credit system on the university basis. He has gone through all departments to supervise and arrange the examinations with the purpose of keeping them "the most vital factor they can possibly be." They will be graded according to the letter system.

#### Lévy Pupils Display Talent in Recital

CHICAGO, Oct. 31.—Advanced pupils of Henriot Lévy and Karleton Hackett were heard at Kimball Hall this afternoon in the concert course given by the American Conservatory. Among the singers were Juanita Swenk and Merrie Boyd Mitchell. The pianists included Charlotte Weiss, Madeline Seifer, Edith Mazur, Ethel Flentye, Fern Weaver, Jeanette Epstein and Esther Arneson. Special interest attached to the performance of the two last named young soloists, each of whom has developed natural endowments with a thorough training. Mr. Lévy played piano arrangements of orchestral parts.

#### Milan Lusk Will Visit Europe

CHICAGO, Oct. 31.—Milan Lusk, violinist, whose concert activities had practically no cessation during the summer, is now busy with fall engagements, but is planning a European tour, beginning next March. He will appear in England, France, and probably in Germany; and a number of specially important concerts will be given in Czechoslovakia. Mr. Lusk, a Chicagoan of Czechoslovakian parentage, is a protégé of Queen Marie of Rumania. Mr. Lusk has played here this fall before many of the most prominent women's clubs, whose seasons are just beginning.

#### Poul Bai in Much Demand

CHICAGO, Oct. 31.—Poul Bai, who has succeeded the late Charles W. Clark on the vocal faculty of the Bush Conservatory, has been soloist recently at a number of leading clubs, besides opening his season with an interesting recital at Kimball Hall. He gave the opening program for the Arché Club, Oct. 2, and was soloist at the president's reception at the Oak Park Woman's Club Oct. 7. Mary Walker was accompanist on both occasions.

CHICAGO.—Cecile De Horvath has been engaged to play at the spring festival in Oskaloosa, Iowa, May 12. She will appear at Whitewater, Wis., Feb. 1.

CHICAGO.—Isabel Richardson Molter, soprano, sang for the Junior Friends of Art at the crystal ballroom of the Blackstone Hotel recently.

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**MILAN LUSK**  
Violinist  
In Europe  
March to October, 1926  
Returning to America, Oct. 1926  
Suite 517—  
118 No. LaSalle St., Chicago.



**POUL BAI**  
Barytone  
BUSH CONSERVATORY, Chicago

**ARTHUR FRAZER**  
PIANIST  
100 East Chicago Ave., Chicago

**HELEN FREUND**  
SOPRANO  
Chicago Civic Opera  
Auditorium Theater Chicago

**JACQUES GORDON**  
Concertmaster, Chicago Symphony  
Concerts—Recitals  
Orchestra Hall, Chicago

**LEON SAMETINI**  
VIOLINIST  
64 E. Van Buren St., Chicago

**VITTORIO TREVISAN**  
Basso—Chicago Civic Opera Ass'n.  
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# Manhattan's Weekly Concert List Rapidly Increases

[Continued from page 15]

final group of pieces by White, Schumann-Auer, Mozart-Kreisler, Rimsky-Korsakoff and the violinists' beloved Wieniawski, was quite enjoyable. Walter Golde's work at the piano was excellent.

D. S. L.

## Chamber Music from Afar

The Chamber Music Society of San Francisco traveled a long way to play in Aeolian Hall Thursday afternoon, Oct. 29, but there was a comfortably proportioned audience there to extend a very cordial welcome. It was a concert well worth giving and one equally worth listening to, even in a city where string quartets, trios and ensembles various and sundry are as numerous as they are in New York.

The following program was presented:

Quartet, B flat, No. 15.....Mozart  
Nocturne and Scherzo, for Flute and Strings.....Arthur Foote  
Quartet in F.....Ravel

The San Franciscans did not come as entire strangers, the same personnel, Louis Persinger, Louis Ford, Nathan Firestone, Walter Ferner and Elias Hecht, having played with pronounced success in the same auditorium three years before, after participating in the Berkshire Festivals. As at the previous concert, Mr. Hecht, the founder and patron of the organization, added a tasteful flute to the quartet of strings in one number, the Foote Nocturne and Scherzo, an agreeable composition written for these players, and delightfully presented by them.

The Mozart quartet had many moments of arresting beauty, though given with a full-bloodedness not always conducive to the greatest technical finesse. The Adagio in particular was of searching emotional appeal, with many tonal touches of great charm. The succeeding Allegro, tended, however, to jerkiness and over-emphasis.

Whatever minor shortcomings the Mozart may have had in details of polish and lightness, the Ravel quickly dispelled these. The three movements the reviewer had time to hear were as refined, as delicate, and as sensitive as any admirer of this pastel-tinted work could have hoped to hear.

O. T.

## Eva Liminana Reappears

Eva Liminana, pianist, who hails from the Argentine, gave her first New York recital in a great many years, in the Town Hall on the evening of Oct. 29. Miss Liminana made her most vivid impression in a group of Debussy pieces, quite beautifully played. Her sense of tone color and her rippling technic stood her in good stead in "Jardins sous la Pluie," and her almost masculine conviction made "Minstrels" interesting. "La Cathédrale Engloutie" seemed a trifle ponderous, and lacking in the misty, muffled feeling that this work should have.

No doubt to prove that she was a mature, serious-minded artist, Miss Liminana played the Bach-Tausig D Minor Toccata and Fugue and, as a huge novelty, Beethoven's "Appassionata." The slow movement of the latter was tastefully done, with a subtlety of

nuance that kept the variations from being as trying as they usually are, while there was abandon and virility in the last movement. Parts of the Sonata and also of the Bach number, however, were exaggerated in tempo and dynamics, and her pedaling was not always judicious.

Closing with the Chopin-Liszt "Chant Polonais" and a Liszt Rhapsody Miss Liminana proved that mechanical facility is emphatically among her assets.

W. S.

## Nathan Abas Pleases

Nathan Abas, violinist, appeared for the first time this season in Aeolian Hall on the evening of Oct. 29. Mr. Abas played the Beethoven Sonata, Op. 39 No. 2, Bruch's pretentious "Fantasia on Scottish Melodies," and shorter numbers by Fauré, Juon, Ravel, Paganini-Kreisler and Arbos.

Mr. Abas once more revealed himself to be an artist of merit. There is no pretense of "interpreting," as the word has come to be used, in his playing. It is marked by good taste, more than adequate technic, and thorough musicianship. Mr. Abas never does the unexpected or unintelligent thing, although these good qualifications might have been expended upon more weighty music.

The Beethoven Sonata was delivered with charming simplicity and purity of tone and a great deal of the nonsense of Bruch's composition was made bearable because of his sympathetic treatment of it. Of the briefer pieces Ravel's Berceuse was especially enjoyable.

D. S. L.

## Barbara Lull's Début

Barbara Lull, a young violinist from the West, one of last spring's Stadium Audition winners, gave her first New York recital on Friday night at Carnegie Hall. Despite the sleety weather, so discouraging to fiddlers, Miss Lull's intonation was unaffected. She played with a confident technique and a broad full tone. From the Handel E Major Sonata and the Glazounow A Major Concerto through two mixed groups of Godowsky, Milhaud, Boulanger, Ravel, Novacek, Tchaikovsky and Wieniawski, she showed a knowledge of style and the assurance of maturity. But as a per-

sonality Miss Lull is still young. Her temperament, such as it is, is applied from without and never seems instinctive in its outlet. On the other hand, her stage presence is attractive without affectation, a rare asset for a young artist. Miss Lull was fortunate, too, in the assistance of Walter Golde at the piano.

C. T. C.

## Max Pollikoff Heard Again

Max Pollikoff, a young violinist sponsored by the MacDowell Club, who made his New York debut two seasons ago, reappeared on Friday night in a recital which was proof positive of a maturing art. His program, although not unusual, was sufficiently diversified and serious to exhibit all phases of his talent. Mr. Pollikoff opened with the Chausson "Poème," a rather overworked composition, but one which the player endowed with personal eloquence. The Saint-Saëns Concerto in B minor followed, then a group including the Andante from the Concerto of Cornelius Rybner and two pieces of his own. The Wieniawski Polonaise Brillante was a hackneyed but effective end to the program. In all of these Mr. Pollikoff gained his emotional ends without ever sacrificing the purity of his tone or the fluency of his technique. His own compositions were slight but worthy of his interpretative ability. Harry Anik was at the piano.

D. J.

## Laubenthal's First

It is not often that a singer, whose reputation as such rests upon his achievements on the operatic stage, is interesting when he essays the concert platform. Rudolf Laubenthal, Wagnerian tenor of the Metropolitan, is possibly an exception that proves the rule. Mr. Laubenthal made his bow before a recital audience in Aeolian Hall on Saturday afternoon and was thoroughly enjoyable and satisfying. The irritating resonance and the impression of one-coloredness that is usual with the operatic singer in mufti were all but absent from his delivery. His most remarkable range, which permitted him to sing a high C with ease and to pour forth lower notes of rich baritone

[Continued on page 23]

## New York Orchestral Concerts

[Continued from page 4]

3700. Mr. Damrosch found the acoustics of Mecca Auditorium very good; and when he added, "I hope you agree with me," the audience corroborated his statement with hand-clapping.

Musical interest centered in Rabaud's Suite, given for the first time in the United States. The Suite consists of five pieces for claviers by Elizabethan composers, orchestrated for a French version of the "Merchant of Venice" produced in Paris in 1916. An Allegro by John Bull, an Andante by William Byrd, an Allegro and Lento by Giles Farnaby and an Allegro maestoso by an unknown composer comprise the material utilized. All this has been handled with a keen appreciation of its directness and rich melodic values. While inevitably drawing on his knowledge of modern resources, Rabaud did not lose sight of the inherent simplicity in form and style which characterizes music of the Tudor period, and the result is a convincing blending of old and new ideas, the latter used merely as supplementary to the former and never at their expense.

Mr. Damrosch led the performance from the piano, playing the part in the Allegro written for harpsichord.

The Suite is the first of three which Rabaud arranged from his original theatrical score; and, as played on Sunday, included one number, the Allegro maestoso, which properly belongs in the Second group.

That the entire program was played with great beauty of tone, technical finish and authority goes almost without saying. It was not Mr. Damrosch's fault if the Symphony seemed rather long. He even gave certain passages, notably in the Largo, a new interest. And the humor of the concluding numbers was clearly brought out.

Mr. Tibbett sang with intelligence. He was at his best in the Moussorgsky group, which he read with no small amount of artistry. In these, the piano accompaniments of Frank La Forge were sustaining.

D. B.

## Philharmonic Students' Concert

The annual series of Students' Concerts under the auspices of the Philharmonic Society was inaugurated on Saturday night in Carnegie Hall. Despite the fact that the music was broadcast, the popularity of these concerts brought out the "Standing Room Only" sign in the lobby. The program, under the baton of Mr. Mengelberg, was too familiar in both content and interpretation to need fresh critical comment.

It began with Bach's Suite No. 2 in B Minor, with the genial conductor at the harpsichord. Liszt's "Les Préludes," following the grace and clarity of the dance movements, may have seemed more than usually insincere and pompous, but the audience heard it in rapt silence and gave vent to its feelings with thunderous applause. Brahms' D Major Symphony completed a satisfactory musical evening.

D. J.

## THE BRAHMS QUARTETTE

Gladys Halstead, Soprano

Zilla Wilson, Soprano

Byron Hughes at the piano

Nancy Hitch, Contralto

Elinor Markey, Contralto

at

Town Hall, New York, October 23, 1925

"HARMONY, DELICACY and WARMTH  
Mark First Concert Here"



### PROGRAM

- |                                |                  |
|--------------------------------|------------------|
| I                              |                  |
| A Loyal Lover.....             | Folk Song        |
| The Month of Maying.....       | Morley           |
| Intorno All'idol Mio.....      | Cesti            |
| Danza, Danza.....              | Durante          |
| II                             |                  |
| Und Gehst Du.....              | Brahms           |
| Minnelied.....                 |                  |
| Die Braut.....                 |                  |
| Nun stehen die Rosen.....      |                  |
| III                            |                  |
| Disons Le Chapelet.....        | Old Brittany Air |
| Que Faiz-tu.....               | 18th Century     |
| Beau Soir.....                 | Debussy          |
| Les Belles Manieres.....       | 18th Century     |
| IV                             |                  |
| Will O' the Wisp.....          | Spross           |
| Songs My Mother Taught Me..... | Dvorak           |
| The Little Fisherman.....      | Lane             |
| Romaika.....                   | Parks            |

### BRAHMS QUARTETTE CHARMS

What a wealth of harmony has lain fallow in their newly chosen field they themselves illustrated with art and songs in five languages.

Brahms' songs were charmingly done. A delicate blend of tone warmed through the Italian numbers and gained freedom in old French and Breton folksongs.—(New York Times, Oct. 24th, 1925.)

### BRAHMS QUARTETTE HEARD IN 16 CHARMING SONGS

#### FIRST RECITAL OF THE SEASON DELIGHTS AUDIENCE

Their program was as charming as their appearance. Four good voices, nicely blended, sang sixteen songs in four languages. They gave but one group of the composer whose name they bear, but these lieder they sang with almost reverent devotion. The modern group in English which concluded the program was remarkable in that every word was understood. These singers know how to give an hour of real enjoyment.—(New York Herald Tribune, Oct. 24th, 1925.)

### BRAHMS QUARTETTE SINGS WELL

There was a pleasantly arranged program and the quartette sang well. The ensemble was well balanced and the quality of their voices was admirably adapted to the character of their offerings. Delicacy and charm were the order of the evening and a fine range of well directed dynamics added much to some highly enjoyable singing. Indeed Durante's "Danza" was exquisitely sung.—(New York Evening Sun, Oct. 24, 1925.)

### BRAHMS QUARTETTE CHARMS

The Brahms Quartette gave a concert of unusual charm at Town Hall last night. Their voices singly and together were pleasantly illustrated in a collection of lieder by their patron saint and in numbers by Italian, French, Bohemian and American composers.—(New York American, Oct. 24th, 1925.)

At Town Hall four young singers in billowing crinolines, calling themselves the Brahms Quartette, gave real pleasure by their ensemble singing. (New York Evening Telegram, Oct. 24th, 1925.)

Exclusive Management EVELYN HOPPER  
Aeolian Bldg., New York



# Concert Events Multiply in Gotham Halls

[Continued from page 22]

quality, had plenty of opportunity for display.

Mr. Laubenthal took two numbers to warm up, being unwise in choosing so difficult a song as Jensen's "Alt Heidelberg" for an opener, and then gave a beautiful exhibition in the "Minnelied" of Brahms. Schubert's "Dem Unendlichen" was a thrilling bit of lyric declamation and "Der Schiffer" an adventure on stormy seas. With the quieter, more reflective Schubert Mr. Laubenthal was not as successful. "Danksagung an den Bach" found the metallic corner of his voice, but Schumann's "Provençalisches Lied" was a well-nigh perfect piece of singing.

Constant obedience to the merciless baton of a conductor was no doubt responsible for the absence of rubato. A rather valedictory atmosphere was lent to Mr. Laubenthal's introductory recital by the inclusion of no less than four songs of "farewell" on the program.

W. S.

## Mme. Homer Returns

Third in the series being given on Saturday afternoons in Carnegie Hall by the Wolfsohn management, Mme. Louise Homer's recital last week summoned a large audience to applaud a program of songs by the American artist who for a number of years reigned on the opera stage.

In beginning her concert with the great air, "Non piu di Fiori" from Mozart's "Titus," the contralto was not fortunate. There were traces of difficulty in achieving the elaborate colorature of the rondo, though the smooth and gracious timbre of her voice was as effective as ever.

When she had warmed to the more intimate expression of the lieder that came later, there were moments of poignant feeling and the finest artistry in Schubert's "Die Junge Nonne" and Tchaikovsky's "Er Liebt Mich So Sehr." Mme. Homer was also successful in the light tracery of Wolf's "Elfenlied." Brahms' "O Wüsst ich doch den Weg zurück" was given with beauty of tone and the requisite longing. Two Beethoven songs, "Ich liebe dich" and "Der Kuss," and Brahms' "Botschaft" and "Vorschneller Schwur" were among the other art-songs represented. "Come and Trip It" was given as encore.

Perhaps the news feature of the concert was the performance from manuscript of a setting by Sidney Homer, American composer and the artist's husband, of Vachel Lindsay's ironic "General William Booth Enters Heaven." Utilizing a sing-song rhythm for the strongly accented verses which picture the entry of the tambourine army of outcasts into heaven, the composer is markedly successful, as he is in the closing measures, which bring a quiet apotheosis. After the performance the contralto had an ovation, and both Mr. Homer and Mr. Lindsay in the audience were called upon to bow. Mr. Homer's setting of Hood's lugubrious "Song of the Shirt," also given, had harmonic suggestions of Siegfried's Sword Song. As encore the composer's "When I Am Dead" was given.

The final group brought effective singing of Irish, Scotch and English folk-songs. Ruth Emerson was at the piano.

R. M. K.

## Louis Graveure's Recital

Louis Graveure's first New York recital of the season, given in Town Hall, Saturday afternoon, Oct. 31, with Arpad Sandor as accompanist, was another of those expositions of voice mastery bordering on the uncanny that have come to be expected whenever this artist steps into a recital hall.

In his amazing control of his tone, there apparently was no legitimate vocal device that was not subject to his call. The reviewer even wondered a little at times as to whether he was not going beyond the legitimate in certain pianissimo and mezza-voce effects, which suggested falsetto and which were used to an extent that, for one listener at least, lessened their appeal, and detracted as well from that high-edged manliness that is in the singer's full tone. This, of course, is debatable ground, and the reviewer can only record his personal reaction.

Vivid and highly individual projections of his chosen songs characterized the four groups of his program—the first including lieder of Franz, Strauss

and Jensen, the second devoted to old English airs, the third a French sheaf, with Hahn, Chausson, Massenet and the Spaniard, de Falla, represented; and the last divided chiefly between Richard Hammond and Bryceson Treharne, with two songs each. Tchaikovsky found his way into the vernacular with his "Tell Me, Why Are the Roses So Pale," which was one of several numbers repeated. Of course, before the excited audience would go home, the baritone had sung, among his extras, the inevitable "request" number, the Vermont "Birds' Courting Song."

Some of Mr. Graveure's most beautiful vocalism was in his German numbers. Particularly stirring was his delivery of the Strauss "Wie Sollten Wir Geheim Sie Halten?" which closed this group, and the Marx song, "Der Raub," which followed it as an extra. The singer cut a swath with the old English "Pretty Creature" and gave high art to Purcell's noble air, "When I Am Laid in Earth," but chose to repeat the more vigorous "When Dull Care" of the same group. Aside from his mastery of the voice and his vivid, if sometimes exaggerated interpretations, Mr. Graveure's diction was in itself a thing to fascinate. Mr. Sandor's accompaniments were admirable ones.

O. T.

## Yascha Fishberg, Violinist

Yascha Fishberg, violinist, assisted by Gregory Ashman, accompanist, gave a recital in the Town Hall Oct. 31. The program included three numbers marked "First time in New York"; "Dreams," by B. Levenson; "The Mill," by J. Achron; and Sonata in G Minor, by L. Nicolayeff. If the last has never before been played in New York we have been the recipient of telepathic communication, for every note of it was familiar. Other numbers were Glazounoff's splendid Concerto in A, played in honor of the composer's birthday; Ravel's "Tzigane"; and an arrangement of Chopin's C Sharp Minor Nocturne by the violinist himself. Mr. Fishberg is an enterprising musician, but it must be said that while his right hand is willing his left is weak. The intelligent musicianship displayed in the dynamic scheme of Mr. Fishberg's interpretations is worthy of a more accurate formation of tone.

G. M-S.

## John Powell Is Heard

Excellent piano playing, in miniature, of a not particularly interesting program, was heard in Carnegie Hall on Sunday afternoon when John Powell reappeared before a demonstrative audience. Mr. Powell began with a generally good performance of Beethoven's C Minor Sonata, Op. 111, at mention of which people are in the habit of raising ecstatic eyes skyward and murmuring "the last Sonata!"

Mr. Powell's sensitive fingers then

turned to Schumann and Chopin. Essentially a lyricist and a worshiper at the shrine of beautiful piano tone, Mr. Powell's readings of the Romantics are notable. He gave exquisite performances of the Chopin Scherzo in C Sharp Minor and the Nocturne in the same key, although the dramatic possibilities of the latter were not fully realized. Encores to this group were the F Sharp Romance of Schumann and Chopin's A Flat Prelude.

The concluding group contained four short numbers by American composers. Walter Golde's "Study" was interesting

though abrupt, Albert Spaldings "Berceuse" effective and pleasing, George Harris' "Gossip" humorous and chromatic, and Albert Stoessel's "Jota" colorful and very espagnole. The Liszt-Busoni "Mephisto Waltz," an exhibition of Mr. Powell's pyrotechnical capabilities, closed a program which was considerably supplemented.

W. S.

## Hans Barth's Sonata

Hans Barth, pianist and composer, presented, in the Town Hall on Sunday afternoon, his new Sonata, which had been heralded as a "radical departure from anything previously composed." Mr. Barth has written this work in what he has described as the "twelve

[Continued on page 24]

## BEETHOVEN SERIES FOR SEASON BEGINS

TUESDAY'S concert of the Beethoven Association, the first of its new year, with the scene of its music making shifted from Aeolian to Town Hall, was one of those happy events at which the professional listener finds it possible to forego criticism and complacently absorb what is set before him. This was the program:

1. Concerto in B minor for four violins with orchestra of strings. Vivaldi  
Edwin Bachmann, Edouard Dethier, Sascha Jacobsen, Jaroslav Siskovsky.  
Conductor, Franz Kneisel.
2. Concerto in A minor for four pianos with orchestra of strings. Vivaldi-Bach  
(A transcription of the preceding concerto.)  
Oliver Denton, James Fiskin, Aurelio Giorni, Carlos Salzedo.  
Conductor, Franz Kneisel.
3. Sonata in F major for flute, harp and viola. Debussy  
Georges Barrère, Carlos Salzedo, Albert Stoessel.
4. Octet in E flat major, Op. 20, for four violins, two violas and two cellos. Mendelssohn  
Sascha Jacobsen, Edouard Dethier, Edwin Bachmann, Jaroslav Siskovsky, Albert Stoessel, Ludvik Schwab, Marie Romaet Rosanoff, Percy Such.

Perhaps there were details of the performance of the first of these numbers that could have been improved, but so successful were all the participants in submerging their own personalities in the music they played, and so engrossing was this music, that flaw-hunting would have been the most ungrateful of tasks.

Interest naturally was keenest in the direct comparison afforded of the Vivaldi concerto in its original form and as it was revised by Bach. Neither, it must be admitted, was heard without that rather considerable alteration in tone quality which the substitution of the piano for harpsichord or clavicembalo brings, but the regret which purists in old music entertained on this score could scarcely have been sufficient to mar their pleasure.

Bach did many other things to the concerto besides substitute four keyboard instruments for the violin group

of the original Concerto Grosso. The accompanying orchestral texture was enriched by his genius, thin passages were supplemented by additional voices, and particularly in the bass was there a filling out through contrapuntal devices of what with Vivaldi sometimes was given over to the Continuo.

Yet much as the opening Allegro and its companion at the close were improved and heightened in their musical eloquence by this editing and refurbishing, the Adagio of the strings was of more charm than that of the four pianos, a natural result of the more effective legato of Vivaldi's instruments.

Franz Kneisel, whose name is now almost a legendary one in New York's music, conducted both works and was given the most zealous assistance by all those enrolled.

The Debussy trio, played with evident affection by Messrs. Barrère, Salzedo and Stoessel, cannot be described as one of the composer's more memorable works, but it has the refinement, the tendresse, the subtle color and reflet, characteristic of his chamber music and it provided most agreeable listening.

Neither can the Mendelssohn Octet be numbered among the towering peaks of music, but the skill with which it is contrived, the fluency of its themes, and the surety with which it arrives at its destination can only be admired, even in an age when to find good in Mendelssohn is to be considered either simple-minded or a votarist of some one of the extremist cults that for reasons of their own have made some gestures of befriending him.

In the course of the evening two rather striking musical echoes were noted. The first, a premonition of Beckmesser's "beating" theme in "Meister-singer," was sounded in the Vivaldi concerto; and the second, a phrase similarly like Handel's "And He Shall Reign," from "The Messiah," in the presto finale of the Mendelssohn Octet.

The audience completely filled the hall and, like all Beethoven Association audiences, was to be described as distinguished.

O. T.

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Music by CHARLES GILBERT SPROSS

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# Rethberg and Schipa Among Recitalists

[Continued from page 23]

tone scale" and which abolishes old-fashioned things like key signatures, and makes use of overtones in a form that is most interesting. The Sonata, with all due justice to its musical value, was no more interesting than was Mr. Barth's performance of same.

For much, if not everything, it would seem, depends on the performer, and Mr. Barth knows better than anyone else, just what effect he desires. The composition impressed one as being well written and pianistic, although by no means as unconventional as might be supposed. Thematic material was not strikingly original, the motif of the first movement suggesting many things, the second Brahms and the third Liszt. A most interesting effect with overtones was gained at the conclusion of the first section, when after a stormy finish in F Sharp Minor, an E Flat chord made itself heard without Mr. Barth touching the keys.

To regale those who did not care for new music there was Brahms, Grieg and Liszt.

## Mme. Rethberg in Songs

Those who selected the song recital of Elisabeth Rethberg from the welter of Sunday's competitive programs as the event of their choice were rewarded by a largesse of beautiful singing. So successful was the opera soprano's first recital in New York a year ago that there was no surprise in the presence of

an audience that overflowed onto the stage. For once the usual ban on standees in Aeolian Hall was relaxed and these, too, were numerous. Applause was so enthusiastic as to indicate that the singer could have presented each of her numbers twice, had she chosen to do so.

Not the least of Mme. Rethberg's achievements was her presentation of a group of Griffes songs—"In a Myrtle Shade," "Time Was When I in Anguish Lay," "By a Lonely Forest Pathway" and "We'll to the Woods and Gather May"—which held their own with heads high in company with the old Italian classics and the Schubert, Brahms and Wolf lieder which supplied the remainder of the program. One likes to believe that some of the very hearty applause given each of these American works was for the song itself, and not altogether in recognition of the charm of voice with which each was delivered. The soprano has improved her English since last year. Her pronunciation, with the exception of an occasional "V" for "W," was generally good, but additional clearness and sharpness of enunciation is still to be striven for.

Mme. Rethberg's vocalization in her opening group of Marcello, Caccini, Pergolesi and Mozart numbers was that of a finely finished singer who has kept her voice flexible in spite of its tonal weight. In lieder she sometimes drove her top tones to the point of hardness in seeking to intensify emotional utterance. Soft notes were invariably lovely.

Interpretatively, she has yet to acquire any very large measure of individuality, depending rather on what may be described as well standardized readings of the lieder. As was true of her recital last year, her success was again chiefly due to one of the most satisfying voices of the day and one that is superbly under control.

Walter Golde played accompaniments of high quality.

## Flora Negri, Internationalist

Eighteen songs of seven different nations were sung by Flora Negri, soprano, at her Aeolian Hall recital on Sunday evening. Opening with an Anglo-American group of numbers by Henry Hadley, Landon Ronald, Granville Bantock, Edward MacDowell and Louis Victor Saar, Miss Negri turned to Germany, France, Italy, Spain and Russia for the rest of her program. All of the songs, with the exception of the Slavic, were sung in their original tongue and, in each case, the soprano's diction was clear and her interpretation intelligent. Her voice, full and smooth, was equal to all demands, Schubert and Wolf lieder, Monteverde's "Lasciatemi Morire," David's "Charmant Oiseau," Spanish ballads, Russian folk-songs—but there was little differentiation stylistically between the various schools represented. The audience, however, was interested throughout and applauded at every possible opening. Kurt Schindler accompanied the singer.

W. A. R.

## Schipa in Recital

As an exhibition of *bel canto*, the recital given by Tito Schipa in Carnegie Hall on the evening of Nov. 1, could not easily have been surpassed. Here was an operatic tenor who has so completely mastered the interpretative, as well as the mechanical, technic of his art that when he sang concert music no sense of readjustment was felt. Indeed, had there been in the immense audience any listener who did not know that Mr. Schipa belongs to the Chicago Opera Company, he might have exclaimed: "Why does not this man go in for opera?"

How refreshing it was to hear "Where e'er you walk" sung with a warmth of tone usually associated only with passionate Italian music, yet with a poise and serenity that would have done credit to the most staid oratorio singer. Incidentally, while Mr. Schipa sang this number facing the people on the stage, every nuance was clearly discernable at the back of the hall. If Mr. Schipa was

less successful in "Ombra mai fu," it was because this came at the beginning of the program, when no artist can be expected fully to have "found" himself.

In a long list of Italian, French, Cuban and German arias, songs and ballads, including his own "Toast to Cuba," Mr. Schipa molded tone of superlative beauty with instinctive feeling for poetic expression and a delicacy of sentiment that was ever virile. "Nina," "Fantasia aux Divins Mensonges" from "Lakmé," "Ah! Fuyez" from "Manon," "Du bist die Ruh," "Hark, Hark the Lark," "Girumetta" and other numbers, many of them encores, were delivered in model style. Red-blooded fervor, present in abundance, was kept well within the bounds of good taste, and the variety of color Mr. Schipa obtained when singing *mezza voce* was amazing.

José Echañiz, playing accompaniments that fitted accurately into the singer's moods, contributed several piano solos to the program. These, notably Liszt's "Campanella," were received with tumultuous applause. Mr. Schipa, of course, was cheered until the welkin rang.

D. B.

## "MISERABILI" HEARD

New Opera Based on Victor Hugo's Story Is Given in Brooklyn

The first performance of "I Miserabili," an opera in four acts from the novel of Victor Hugo, with libretto and music by Camillo Bonisignone, was given in the Brooklyn Academy of Music on the evening of Oct. 24.

Insufficient rehearsal made the presentation so inadequate that any adequate criticism of the work is impossible. The impression gained on this hearing was that the opera contains some ingratiating melodies, but is lacking in originality. The principals in the cast, however, were well equipped vocally, and one, Agnes Robinson, as *Fantina*, also disclosed powers as an experienced actress and did much to hold the performance together in the first act. Margarita Hamill showed a very musical voice in the rôle of *Costetta*. The same might be said of Rosario Ponte, as *Madeleine*; Armando Iannuzzi, as *Mario*; Nino Ruisi, as *Javert*, and Nicola Mulino, as *Gavroche*. Others in the cast were Josie Jones, Josephine and Joseph La Puma.

G. F. B.

## Easton Symphony Season Is Begun

EASTON, PA., Oct. 31.—The Easton Symphony, under the bâton of Earle Laros, opened its sixth season on Oct. 22 with a concert in the auditorium of the new High School. The soloist was William Littlewood, 'cellist.

MARGARET H. CLYDE.

## VOCAL COACH

Some of those who have and are now coaching with Mr. Hageman are:

Frances Alda, Paul Althouse, Luerzia Bori, Sophie Braslau, Inez Barbour, Anna Case, Emmy Destinn, Claire Dux, Olive Fremstad, Geraldine Farrar, Amparito Farrar, Anna Fittz, Lucy Gates, Alice Gentle, Mary Kent, Louise Homer, Florence Hinkle, Frieda Hempel, Margaret Matzenauer, Edith Mason, Nellie Melba, Florence Macbeth, Ruth Miller, Greta Masson, Luella Melius, Marie Moressey, Margaret Ober, Irene Pavloska, Marie Rappold, Rosa Raisa, Renée Thornton, Marcia Van Dresser, Pasquale Amato, Luca Botta, Alessandro Bonel, Raffaele Diaz, Orville Harold, William Wade Hinshaw, Herman Jadlowker, Riccardo Martin, Giovanni Martinelli, Reinold Werrenrath, Basil Ruysdael, Antonio Scotti, Johannes Sembach, etc.

When in Mr. Hageman's opinion the talent and ability of a student artist merits it, he will make every effort to assist them in securing engagements through his contact with the numerous operatic organizations and concert managers without infringing in any way upon the rights of managers and agencies.



RICHARD

**HAGEMAN**

Conductor

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## Westminster Choir of Dayton Will Visit New York on First Eastern Tour



The Westminster Choir of Dayton, Ohio, With John Finley Williamson (Center), Conductor and Organizer

DAYTON, Ohio, Oct. 31.—New York will hear the Westminster Choir early in November in the Mecca Auditorium.

For the first time in its history, the Westminster Choir will emerge from the Middle West. According to present plans it will tour Akron, Youngstown, Buffalo, Toronto, Rochester, Boston, New York, Philadelphia, Washington, Pittsburgh, and other large eastern cities. Next year it will travel to Europe.

This tour has been made possible by the coöperation of Dayton citizens with the Choir. The sixty-five members are almost all business employees, and their employers have allowed them time off

for the tour, with continuation of salaries.

The Choir was organized and is conducted by John Finley Williamson, musical conductor in the Dayton Presbyterian Church. The Choir sings entirely à cappella, and confines its programs to sacred music.

The judges appointed for the choral competition inaugurated by the Choir have been announced. They are Charles H. Boyd, director of the Pittsburgh Musical Institute; Howard Hanson, director of the Eastman School of Music in Rochester; Earl V. Moore, director of music at Ann Arbor, Mich.; H. Augustine Smith, director-general of Chautauqua, New York, and Religious School of Music at Boston University; and H. A. Fricker, conductor of the Toronto Mendelssohn Choir.

### Ralph Leopold Plays Own Transcription

Ralph Leopold, pianist, gave a recital in the theater at the Manor Club, Pelham Manor, recently. The chief number on the program was the B Minor Sonata of Liszt. Mr. Leopold's own transcription of the Forest Bird Music from "Siegfried" was included and the pianist was accorded the approval of a large audience. He gave five encores during the course of the program, which also included compositions of Mendelssohn, Chopin, Jongen and Arensky.

### Sedalia Music Club Opens Season

SEDALIA, Mo., Oct. 31.—The Helen G. Steele Music Club opened its thirty-second season recently with a recital at the Elks' Club by Hazel Jean Kirk, vio-

linist, and Doris DeVore, pianist, both of William Woods College, Fulton, Mo. The club's formal opening took place on Oct. 14, at a reception at the home of its president, Mrs. Edwin Forrest Yancey. Two hundred members were received. A large basket of roses in the music room was a gift from William D. Steele in memory of his wife, the late Helen Gallie Steele, founder and life president of the club. The presentation of the gift has been the annual custom since Mrs. Steele's passing. The 1925-26 year book has been dedicated to the late Mrs. C. C. Evans, valued member of the club, and chairman of ways and means of the fifth district, M. F. M. C. The study for the year is Edgar Stillman Kelley's "Musical Instruments," to which the club will devote five programs.

LOUISE DONNELLY.

### Frankfort Library Secures Lost Mozart Score

FRANKFORT-ON-THE-MAIN, Oct. 20.—A recent acquisition of the Frankfort City Library is a MS. score of incidental music to the play "Lanassa," attributed to "Kapellmeister Mozart." The music is believed by investigators to be the lost entr'actes and choruses for the play "Thamos, King of Egypt," which Mozart composed for a production at Salzburg in 1780. The play was not given after a few years, and Böhm, the manager of the company, utilized the music, probably with Mozart's sanction, for his production of "Lanassa," given at the time of the coronation of Leopold II. at Frankfort in 1790.

### KANSAS CITY WELCOMES GUEST ARTIST IN BENEFIT

Former Resident Appears in Municipal Auditorium at Concert for Hospital

KANSAS CITY, KAN., Oct. 17.—The first recital by a visiting artist in the newly completed Memorial Auditorium was given Oct. 14 when Genia Zielinska of New York, who spent her childhood in this city, came home to sing to an audience of 3500. The profits on the concert went to St. Margaret's Hospital.

Miss Zielinska sang a varied program in several languages, including works by American composers. Her "Caro Nome" from "Rigoletto" was outstanding, and she was forced to repeat her final number, "Ah fors è lui," from "Traviata." Other numbers of note were the "Carnival of Venice," Benedict; "Swiss Echo Song" by Eckert; and a Chopin song not often heard in Kansas City, "Gdybym ja była," (the "Maiden's Wish").

Miss Zielinska was ably assisted by Faith Rider, accompanist, and Hubert E. Small, flutist. Mr. Small has a fine tone, though the nature of the program did not permit him to display his technical dexterity. FREDERICK A. COOKE.

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## WESTCHESTER ADDS TO FESTIVAL SCOPE

Second Series Announced for Next May — Larger Roster Planned

WHITE PLAINS, N. Y., Oct. 31.—Steps are being taken to place the Westchester Choral Festival on a permanent footing, according to an announcement made following the first meeting of the board of governors of the Westchester Choral Society, held on Oct. 28. The record festival will be given here on May 12, 13 and 14 next.

Through the action of the board the Festival will have a permanent home in Westchester, where it will be accessible to the large music-loving public in this part of the State, it is announced.

The Westchester Festival was held for the first time last May. At this time about 15,000 attended the concerts by a chorus of 1800 and leading soloists, with the New York Symphony, conducted by Walter Damrosch.

One of the results of the success of this initial event was a request on the part of the participants and the attending public that the festival become an annual event.

As a first step in organizing the enterprise on a larger basis, according to the announcement, it was decided to open all classes of membership in the Westchester Choral Society to residents of the county, in order that everyone may have the opportunity of participating in its development.

The festival chorus is made up of singers from the smaller groups now rehearsing in various localities of Westchester County.

The members of the board of governors who attended the meeting are: Frederick P. Close, Samuel L. Fuller, Arthur W. Lawrence, Mrs. Eugene Meyer, Mrs. Daniel O'Day, Carl Pforzheimer, Mrs. Arthur Scribner, Felix Warburg, Dorothy Ward and Clarence M. Woolley.

Others attending were Mrs. Chester Geppert Marsh, director of recreation of the county; Kurt Schindler, musical advisor of the society; Morris Gabriel Williams, county choral director and conductor of the festival, and Jean Earl Moehle, festival manager.

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## Nevada Van der Veer, Native Contralto, to Fulfill Active Year of Engagements

(Portrait on front page)

EQUAL popularity in the recital and the oratorio fields is enjoyed by Nevada Van der Veer, American contralto, who will be widely heard in concert again this season.

After her reappearances as soloist with the Boston Handel and Haydn Society on Dec. 20 and 21, with the New York Oratorio Society on Dec. 26 and the Pittsburgh Mendelssohn Choir on Dec. 29, Mme. Van der Veer will give her annual New York recital at Carnegie Hall on Friday evening, Jan. 22.

On March 30 the well-known contralto has been reengaged by the Detroit Symphony as soloist in Bach's "St. Matthew Passion." In the interim she will fill many concert and recital bookings.

Among American artists who have achieved note, Mme. Van der Veer has for a number of years occupied a conspicuous position. She was born in Springfield Center, N. Y., and comes of a musical family. Her uncle, E. N. Catlin, was for more than thirty years conductor of the orchestra at the old Tremont Theater in Boston. The contralto herself acted as organist in a church in her native town at the age of fourteen.

Mme. Van der Veer came to New York to study singing and languages under Victor Beigel. She later went abroad for further musical study and was under the vocal tutelage of Arthur

Fagge in London and Mme. Roze in Paris.

In 1908 she returned to America and toured the United States in concert. She was soloist with the New York Oratorio Society in that season. Since then Mme. Van der Veer has appeared extensively as soloist with leading orchestras, including the New York and Detroit Symphonies, and many choral organizations.

In recital she has appeared widely, both alone and in joint appearances with her husband, the late Reed Miller, tenor. She has also engaged extensively in teaching.

### Flonzaley Quartet to Play Szymanowski Work

The program for the first concert of the Flonzaley Quartet, on Nov. 10, will feature the first American performance of the Quartet, Op. 37, by Karol Szymanowski. The Quartet was composed in 1917, and was the prize-winning composition in the competition of 1922, instituted by the Polish Ministry of Public Instruction.

### New York Symphony Visits Columbus

COLUMBUS, OHIO, Oct. 31.—With Walter Damrosch at the head of the New York Symphony, the Women's Music Club opened its present concert season. Memorial Hall was crowded to capacity. The program, one of unending delight, opened with the Overture to "Le

Roi d'Ys" by Lalo. Then came Dvorak's Symphony "From the New World." "The Dance of the Old Ladies," from Casella's "Venetian Convent" and "Entrance of the Little Fauns" by Pierné, were so pleasing that the latter had to be repeated. Wagner's "Entrance of the Knights of the Grail" from "Parsifal," arranged by Mr. Damrosch, was in effective contrast to the two preceding numbers. The last number was the Rhapsody "España," by Chabrier and left a pleasant impression.

ROBERT BARR.

### Herma Menth Gives Successful Recitals in Green Bay

GREEN BAY, WIS., Oct. 31.—During her stay here, Herma Menth, pianist, was heard in three successful appearances. On Thursday, Oct. 1, she entertained the Rotary Club at their noon-day luncheon with a half hour's program to which she added many encores. For her concluding number she played Saint-Saëns' "Danse Macabre." On the evening of the same day, she appeared under the auspices of the Catholic Women's Club, the audience being made up of members of the club and their guests. She began with a group of three Chopin numbers, and her program included works by d'Albert, Levitzki, Poldini, Moszkowski, Rachmaninoff, Godowsky, Saint-Saëns, Kreisler and Mendelssohn-Liszt. Her playing of the "Liebestraum" and the Mendelssohn Wedding March was particularly fine. On the afternoon of Oct. 2 Miss Menth played for the Catholic Sisters of the city at the Community House. Her final appearance was a recital at the Allouez Community House. Especially successful was her performance of Chopin's Scherzo in B Flat Minor.

## MILWAUKEE GREETSGIGLI WITH CHEERS

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By C. O. Skinrood

MILWAUKEE, Oct. 31.—The season opened auspiciously with a tenor recital by Beniamino Gigli, who aroused his large audience to a high pitch of enthusiasm. The recital was in the Pabst Theater under the direction of Marion Andrews.

Seldom has a singer appeared here who has been able to command such unqualified admiration. He presented a long list of operatic arias, and several groups of songs. Then for good measure Mr. Gigli gave a dozen or more encores.

Vito Carnevali was as distinctive a success as accompanist as was Mr. Gigli as a singer. Antoinette Halstead, contralto, who was the assisting artist, was also given a cordial reception.

### Ethyl Hayden to Sing in "Orfeo"

Ethyl Hayden, soprano, has been booked for another New York appearance in addition to her engagement with the New York Oratorio Society for the "Messiah" performance in December. On Nov. 8 she will sing with the Friends of Music in their production of Gluck's "Orfeo," singing the part of Eurydice. Miss Hayden is singing later in the month in Syracuse, where she will give a recital under the auspices of the Liederkranz.

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# Pianists are Favored in Week's Budget of New Music

By SYDNEY DALTON



PIANISTS and piano teachers are the favored among those to whom the week's budget of new music will make an appeal. There is always a goodly supply of piano pieces, most of them undistinguishable among the many, but some of them, again, offering something which can be used to advantage by the teacher. The soloist is not so favored, though occasionally there appears a number that would adorn any program. It is hard to tempt pianists from the well-beaten paths, however. The vocalists and organists have not been forgotten in this week's music reviews, either.

A Song for the Church by L. Ahban Church soloists, with voices of medium tessitura, will find a song that is rather different to the usual sacred solo in L. Ahban's "Loving Shepherd" (Clayton F. Summy Co.). For that very reason, perhaps, there will be many who will not care for it. On the other hand, there are a number, including this reviewer, who are inclined to overlook shortcomings in any devotional solo that breaks away from the beaten track of such numbers. The fact that this piece does just that is, in itself, sufficient to merit examination.

Three Recent Compositions for the Organ Among the attractive "Church Pieces on Familiar Hymn Tunes" for organ (Arthur P. Schmidt Co.) there is one bearing the name of F. Leslie Calver as composer that makes a good voluntary for church use. It is an "Improvisation on 'Pilgrims,'" in which the composer makes skillful use of the theme, weaving it into an attractive number that is effective without being difficult. "In Pensive

Mood," by Roland Diggle, is from the same press and makes a grateful little number for recital purposes. Mr. Diggle's writing is smooth and he knows the organ idiom intimately. William R. Spence's Song Without Words, in the same series of pieces, is another number that is well written for the instrument. On the piano the melody would sound rather banal, but enhanced by the tone-coloring of the organ it sounds much better.

Three Songs by John Barnes Wells is well known as a composer of happy songs. As a rule they are brief and much to the point. Such a song is "Just Smiling" (John Church Co.). It sings of the physical and spiritual benefits of smiling, summing up the argument with the statement that "it sort o' rests your face." The lyric is clothed in music that is entirely satisfactory, and the result is a very good encore song. A song having a text skillfully wrought by Gordon Johnstone is "A Little Bit o' Love," by Carl Hahn. This, too, might be used to advantage as an encore number. It is tuneful, bright and unpretentious. This song, and the one by Mr. Barnes, are issued for high and low voices.

Still another issue from the Church press is Frank T. Harrah's "Three Wishes." The poem sermonizes in the first person, and the music follows the course of the words with fidelity.

Piano Pieces Bainbridge Crist has written many interesting numbers for voice and for piano, and has also done considerable work for the orchestra. Certainly he needs no introduction to the progressive American musician who keeps in touch with present day activities. Four recent pieces from Mr. Crist's pen, all of them for the piano, deserve attention. There is freshness and originality of thought in all these numbers and, furthermore, there are evidences of a structural skill, without which originality is helpless.

In fact, the intellectual side of Mr. Crist's work is outstanding. The titles of these pieces are: Nocturne, "Dreams," "Yearning" and "An Old Portrait" (Carl Fischer). None of them is difficult, a fact which increases the range of their appeal.

Waltzes in Miniature, by J. T. Howard It in no way detracts from John Tasker Howard's credit to say that he has fashioned his "Intaglio," Three Waltzes in Miniature (Carl Fischer) somewhat after the model of Brahms. In fact, he should be commended for having chosen so excellent a model, and also for having given us such an interesting piece of music for the piano. For these brief dances are excellently fashioned and admirably conceived. Mr. Howard has written piano music of a very high order, with a classic roundness to the form and a clarity of thought that are unusual in worth while piano music of this day. "Intaglio" is deserving of a place on the programs of recital pianists. It is a grateful number to play and one that audiences are sure to like.

Recreations for Piano by R. Marial "A Little Dance," "Frolic of the Imps" and "The Holiday" are the titles of three "Tuneful Recreations" by R. Marial (Clayton F. Summy Co.). They are written for about second grade pupils. There is variety of touch and particularly of phrasing. The music is conventional, but there is sufficient tunefulness in all three pieces to interest the beginner. They are lively and bright in mood.

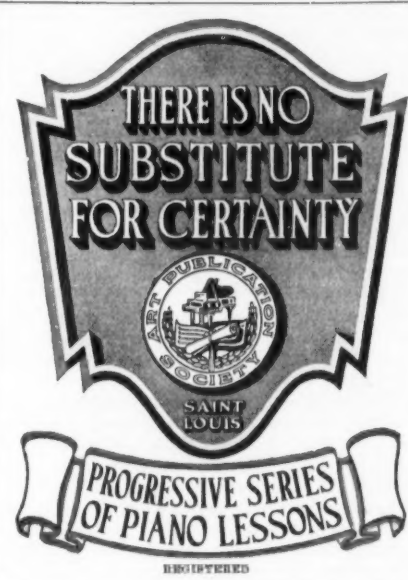
Ten Miniature Fugues for the Piano As a technical introduction to Bach, Russell Snively Gilbert's "Miniature Fugues" (Theodore Presser Co.) may be recommended to piano teachers. The composer has constructed real fugues on a small scale, all in two voices. There is, as the composer intended, both mind and finger cultivation in these pieces, if taught as he recommends they should be, that is, through forcing the mind to

follow each subject, write them down from memory, and transpose them at the piano into the simpler keys. That kind of teaching and practice bears real fruit in the course of time, but is much too laborious, one regrets to admit, for our average teacher or pupil.

Musically, these fugues are not so interesting as they are structurally. There are times when Mr. Gilbert has made large melodic sacrifices for the sake of contrapuntal usage. However, there is valuable teaching material in the book.

## Miami Singing Club Reorganized

MIAMI, FLA., Oct. 31.—The Y Singers have reorganized for the winter under the name of the Miami Glee Club. New officers elected are Dr. A. J. Meyers, E. T. Clark, Eugene Patterson and Carl W. Winkler, H. W. Owens is conductor. Mrs. Locke T. Highleyman, and Mrs. Reginald Owen (daughter of the late William Jennings Bryan) are patronesses. Mr. Bryan was honorary president. ANNIE MAYHEW FITZPATRICK.



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## New Works Heard in Capital Festival

[Continued from page 1]

with a simple border of grape leaves. The stage is also plain with a double door at the back. It is raised only about two feet from the auditorium floor. The floor of the auditorium is of cork composition and the seats, roomy and comfortable with plenty of space between rows, are of gray wood and covered with dull green leather. The stage floor is of polished pine or maple. The only fabric is the old-gold curtains which draw back instead of rising, and shades of the same color which mask the six chandeliers in the ceiling, throwing all the light onto the white plaster which causes a soft, glareless glow. The ventilation is perfection. There are no draughts yet plenty of fresh air. This is cleverly managed through ventilators, placed in the frames of the chairs near the floor. An elevator in the stage floor serves to remove the organ console and piano when these are not needed for the performance. The organ pipes are hidden by the grill at the left of the stage and in the ceiling of the auditorium. There is a small foyer on the wall of which a marble tablet with a medallion of Mrs. Coolidge and the date of the foundation has been placed "by lovers of music."

### Generous Endowment

The auditorium was erected at a cost of \$90,000 and Mrs. Coolidge has endowed it with the sum of \$500,000, the income of which will be used for the upkeep of the property and the expense of the annual concerts. The United States Treasury is custodian of the maintenance fund under congressional authorization and all persons taking part in the festivals will be paid with Treasury cheques. The Festival was under the direction of Carl Engel, superintendent of the music section of the Library.

The first concert which was a formal opening of the auditorium took place on the evening of Oct. 28, at a quarter to nine o'clock. Those taking part were Lynwood Farnam, organist of the Church of the Holy Communion, New York; Mme. Povla Frijsch, soprano, and a chamber orchestra of thirty pieces under the baton of Frederick A. Stock, conductor of the Chicago Symphony.

When the audience entered the hall, the stage was masked by the drawn curtains. Promptly at 8.45, all the lights in the auditorium, save the two nearest the stage, were slowly extinguished, and the unseen organ played by an unseen player, began Bach's Choral Prelude, "To God on High All Glory Be." The tone of the organ proved excellent and it did not suffer at all from its placement as frequently happens when organs are put in out-of-the-way places instead of being placed somewhere in full sight. At the end of the prelude, the organist held a long pedal point, and the orchestra, still unseen, took up the chord as the curtains slowly parted, disclosing orchestra conductor and soloist all in position.

Immediately and without pause, there began Charles Martin Loeffler's setting of the "Canticle of the Sun" by St. Francis of Assisi, Mme. Frijsch singing the solo part.

### Loeffler Work Striking

Mr. Loeffler's work which was composed on commission from Mrs. Coolidge and which had its first hearing on this occasion, is not only one of unique beauty, but also, if it can be judged by a single hearing, one of the most significant of modern compositions. It is as difficult to delineate in music the character of a well known personage as it is to do so upon the stage, more so, perhaps, though many composers do not realize the fact, and in choosing a character like St. Francis, the difficulty was doubled. Be it said that Mr. Loeffler has overcome it perfectly and the sweet spirit of the St. Francis of the "Fioretti," the St. Francis who understood and conversed with bird and beast, the St. Francis who led the savage wolf back to the city where he became a useful and law-abiding citizen, is evident in every measure of the piece. The composer has caught the mystic, exalted spirit of the text in a remarkable degree and the music is modern and yet at the same time, archaic.

The text, rendered into modern Italian by Gino Ferrera, has the title somewhat ineptly translated, as the original is not a "Canticle of the Sun" but rather, "Canticle of the Brother of the Sun" for the poem is a paean of thanksgiving of

this mystic brother of all things created, for every work of God, such as "Our mother, the earth; our sister, water; our brother, the wind; our brother, the fire; our sister, death," and so on, till finally, he especially thanks God for "Master Brother Sun."

Both organ and piano are utilized in the scoring, the latter having several interludes between stanzas, and the oboe is given frequent prominence. Further musical symbolism is used in the stanzas dealing with the wind and the fire. In the former, the instrumentation is loud and the character of the music boisterous, in the latter, a smoldering figure in the wood wind, is balanced against surging arpeggios in the piano. The voice part, although decidedly modern in line, is apparently written with such deftness that Mme. Frijsch sang the difficult intervals with ease, or what sounded like it. Without in any way minimizing Mme. Frijsch's singing, however, or her exceedingly artistic performance, one cannot help feeling that a male voice would have been more effective in the work. The coda in which the saint lauds and blesses the Lord, is a hymn of praise, and the final line, speaking of serving Him with deep humility, brings the work to a close in a prayerful, peaceful mood.

Mr. Loeffler, who was in the audience was made to rise again and again to acknowledge the applause which amounted to an ovation.

### Stock's "Fantasy"

It was perhaps not quite fair to Mr. Stock to have put his Rhapsodic Fantasy for Chamber Orchestra, directly after Mr. Loeffler's piece. Mr. Stock's Fantasy, also written on commission from Mrs. Coolidge, impresses as being program music without a program. It is ultra-modern in style and lack of apparent continuity and bears a generic resemblance in lineament to "Tyll Eulenspiegel," and thematically to "Rosenkavalier." Mr. Stock has written, obviously, in accordance with a definite idea of his own but he has not quite let his listeners into the secret. The work was very convincingly played and the composer-conductor was brought out for numerous bows.

Directly after the short intermission, Mme. Frijsch was again heard in settings of Two Assyrian Prayers by Frederick Jacobi, with orchestral accompaniment. The prayers were respectively to Ishtar and to Bel-Marduk and are translations from ancient inscriptions. They received Honorable Mention in the Berkshire Prize competition of 1924. Probably ancient Assyrian music sounded

like this. It is impossible to say. Music like other things, may move in a circle where the ultra-modern becomes the very ancient, and the last is as the first. At a single hearing, it is difficult, with the best intention in the world, to follow Mr. Jacobi's ideas in these two numbers. There was much surge and stress and dissonance and little if any audible line of operation. Mme. Frijsch performed a feat of memory in singing the two numbers without notes and the audience received them with enthusiasm calling the composer down onto the stage.

The program ended peacefully with Handel's Concerto for Organ and Orchestra played by Mr. Farnam and conducted by Mr. Stock. This work, Op. 4, No. 5, in F, is a cheerful, straightforward piece of music scored for strings and oboe besides the solo instrument, and the jolly hornpipe which formed the second movement, was most characteristic of the composer. Mr. Farnam's playing was masterful in every respect.

### A Beethoven Program

The second concert on Thursday morning at eleven, was devoted to music by Beethoven, the String Quartet, Op. 130 in B Flat, played by the Festival Quartet of South Mountain; the 'Cello and Piano Sonata, Op. 5, No. 2, in G Minor, played by Willem Willeke and Aurelio Giorni; and the Serenade, Op. 25, in D, for Flute, Violin and Viola, played by George Barrère, William Kroll and Hugo Kortschak.

The Quartet played splendidly the somewhat complex Op. 130 giving an especially fine performance of the Cavatina. Both Mr. Willeke and Mr. Giorni covered themselves with glory in the Sonata, each playing superbly without attempting undue prominence over the other. The Serenade is a comparatively unknown work to most concert goers. It has its moments of high interest and other of dullness. Needless to say, its performance was flawless and brought the program to a dignified and fitting close.

### The English Singers

The afternoon concert by the group designating itself "The English Singers," of London, was something more than a concert: it was an experience. This was not only because of the delightful program of Old English music, but the impeccable manner in which it was given and the atmosphere of veracity in the matter of tradition which is usually difficult to produce and frequently even more difficult to recognize. The singers, six in number, include Flora Mann,

[Continued on page 32]

## RECITAL IS GIVEN ON TWELVE PIANOS

Unique Dayton Ensemble Is Conducted by Rudolph Ganz

DAYTON, Nov. 3.—Twelve woman pianists of Dayton and the vicinity participated in an ensemble concert at Memorial Hall recently under the baton of Rudolph Ganz.

The event was sponsored by members of the Civic Music League of Dayton and by Mrs. Edward A. Deeds, as manager. The concert was a decided success, and proceeds were divided between the Miami Valley Hospital and St. Elizabeth's Hospital, both donations being specified as for the assistance of crippled children.

Great credit is due the twelve pianists for their patience in rehearsal, which continued throughout the entire summer and early fall. They were: Mrs. Robert McClure, Mrs. Thomas T. Pontius, Eugenia Hubbard Nixon, Mrs. Robert S. Walton, Mrs. Leslie MacDill, Mrs. Robert Kelley, Mary Blue Morris, Esther Thompson Hein, Alverda Sinks, Martha Smith, Mathilda Rokoff, Eusebia Simpson.

The program began with Bach's Concerto in C Minor and a set of Variations by Sinding. The players showed remarkable unanimity, coping equally well with the delicate passages of Grainger's "Children's March" and the boisterous climaxes of the familiar "Turkey in the Straw" by Guion. Other numbers were Arensky's Romance, Chabrier's "España" Rhapsody, and Schumann's "Träumerei."

Great credit is also due Mr. Ganz, whose precision and thorough musicianship inspired the players with evident confidence. A feature of the evening was the presentation to Mr. Ganz of a gold and ivory baton.

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## Wilhelm Gericke, Former Conductor of Boston Symphony, Passes in Vienna

[Continued from page 2]

music that customarily had concluded the performances of the early Boston Symphony.

Criticism of the "heaviness" of his programs nevertheless continued, and Gericke records that in 1887 Brahms Third Symphony drove the audience out of the hall by the hundreds, as did Bruckner's Seventh. "So that during the last movement we had more people on the stage than in the audience," Strauss' "Aus Italien" in 1888 nearly emptied the building!

It was uphill work, and in his second year Gericke became discouraged and asked to be released. Major Higginson, however, persuaded him to remain. In preparation for the third season Gericke went to Vienna to procure twenty new players. One of the handicaps of the orchestra had been that all the important posts were filled by older men, who found it difficult to adapt themselves to the new régime.

Gericke came back from Vienna with

a galaxy of young men, such as Franz Kneisel for concertmaster—so young, in fact, that Gericke felt it incumbent upon himself to teach the youthful Kneisel to smoke, as befitted his dignity! The disappearance from the orchestral ranks of such accomplished and respected musicians as Listemann and Lichtenburg startled the Bostonians, whose umbrage is reflected in the Transcript's Thanksgivings sentiment: "We are thankful that Mr. Gericke has not discharged Major Higginson."

Gericke's efforts were, however, quickly rewarded. The reputation and success of the Boston Symphony grew apace. After a triumphant tour of the West in 1887, it was invited to New York by Mr. Steinway to play in Steinway Hall. After preparations had been made, Gericke pleaded with Major Higginson for a postponement on the grounds that the orchestra was not yet ready to come to New York. The Major pocketed his loss, and not until six months later did the Symphony make its first trip to the scene of Theodore Thomas's triumphs.

The surprise of the New York critics and public and their unstinted praise vindicated Gericke's conscientiousness.

Another change in the programmatic manners of the day due to Gericke was the disappearance of the soloist. Previous to his day the Boston Symphony had never performed without a soloist, the drawing power of whose name was considered essential to the success of the performance. After his sixth program Gericke dropped the customary concerto number, and with it went also the reliance upon certain well-worn light numbers such as the "Danse Macabre."

Gericke's great work in the Boston Symphony, aside from his contributions to placing it on a sound business basis, was thus to provide it with a classic repertoire.

In 1889, spurred by throat trouble, Gericke resigned from his position. He returned to Vienna and for the next six years again conducted the Gesellschaft concerts. Illness forced him into retirement. Three years of rest restored his health, and he was able to accept an invitation to return to the Boston Symphony in 1898.

Under Nikisch and Pauer the Boston Symphony had continued the high tradition of Gericke. There was some speculation as to whether time had not passed the Viennese by and antiquated his classic loyalties. Whereas once they had complained of his "heaviness," the Bostonians now grumbled that he was not receptive to new music! In the face of

### Chicago Symphony to Give Stock Yard "Pops"

CHICAGO, Oct. 31.—The Chicago Symphony will add to its series of popular concerts, and has engaged the International Amphitheater in the Union Stock Yards for a course of five programs to be given on Monday nights. The admission will be fifty cents. Frederick Stock and his assistant conductor, Eric DeLamarter, will have the programs in charge. The first of these west side "pops" will be given on Nov. 16. The Symphony, which is now in its thirty-fifth year, will increase its activities in other notable ways this season. As already announced, a second series of six subscription concerts will be given on Tuesday afternoons to provide for those Chicagoans and suburbanites who are unable to secure seats for the Friday matinees. The opening date of this series is Nov. 17. Alexander Brailowsky, pianist, will be the soloist. The orchestra's regular season includes a double subscription series of twenty-eight programs, thirteen popular concerts at Orchestra Hall, two series of children's matinees, and concerts at the University of Chicago, and several neighboring cities.

EUGENE STINSON.

a liberal outlook that Gericke developed, however, this criticism died.

His second term with the Boston orchestra terminated in 1906. He retired to private life in Vienna. His eightieth birthday in April of this year was the occasion of a reunion, in which many of his friends from America and Europe gathered to do him honor.

Gericke was the composer of an opera "Schön Hännchen" (Linz, 1865), a Requiem, a Concerto Overture, many solo songs and choruses and a number of chamber works.

GEOFFREY MOTT-SMITH.

### Enesco Booked for Fourth American Tour

George Enesco, Rumanian violinist and composer, who arrives in January for his fourth consecutive American tour, will open his season in Greenfield, Mass., in a recital sponsored by the Woman's Club. Mr. Enesco will have three appearances with the Philadelphia Orchestra this season. The day before his appearance on Feb. 8 he is playing in Indianapolis, and the day following, in Buffalo. Mr. Enesco has also been engaged as soloist with the Cleveland Orchestra in Columbus, Ohio.

## SAN CARLO SINGERS VISIT PHILADELPHIA

### Nine Works Given by Gallo Company in Week's Engagement

By H. T. Craven

PHILADELPHIA, Oct. 31.—Well-balanced artistry and general authority of presentation characterized the performances given in the Metropolitan Opera House by the San Carlo Opera Company. Employing in the main a somewhat routine repertoire, Fortune Gallo, as general director, succeeded in investing familiar operas with effective appeal.

Perhaps the best results of the week were attained in such an inevitable stand-by as "Cavalleria Rusticana," to which Bianca Saroya contributed a *Santuzza* instinct with smoldering passion, while the admirable young tenor, Franco Tafuro, added an inspiring *Turiddu*. There was a fine *Alfio* in Giuseppe Interrante, a piquant *Lola* in Bernice Schalker and a convincing *Mamma Lucia* in a talented newcomer, Virginia Grassi. The Mascagni work, linked of course with "Pagliacci," was well interpreted with Manuel Salazar. Olga Kargau, Emilio Ghirardini and Giuseppe Interrante in leading rôles.

Another outstanding event of the season was an extremely satisfactory performance of "Tales of Hoffmann," with a cast that included the Philadelphia bass, Henri Scott, in the three eerie rôles of *Coppelius*, *Dappertutto* and *Dr. Miracle*, Josephine Lucchese, as *Olympia* and *Antonia*; Gladys Axman as *Gulietta*; Demetrio Onofrei as the poet-raconteur, and Bernice Schalker as *Niclaus*.

A well-staged "Aida" brought forward Anne Roselle in the name part; Beatrice Eaton as *Amneris*, Mr. Salazar as *Radames*, Mr. Ghirardini as *Amonasro*, and Mr. De Biasi as *Ramfis*. A capital presentation of "Faust," was given with Miss Roselle as *Marguerite*; Mr. Onofrei as *Faust*; Mr. Scott as *Mephistopheles*; Mr. Interrante as *Valentin*, and Frederica Werlein, as *Siebel*.

The season opened with an enjoyable performance of "Rigoletto," introducing Miss Lucchese, Mr. Tafuro, Mr. Ghirardini, Mr. De Biasi and Miss Schalker in the chief parts. "Carmen," with a house sold out to the Philadelphia Forum subscribers, was vividly given with Stella De Mette in the titular rôle; Mr. Tafuro as *Don José*; Mario Valle, as *Escamillo*, and Miss Kargau as *Michaela*. "La Forza del Destino" was revived with excellent results, the cast including Miss Saroya, Mr. Valle, Mr. Salazar, Miss De Mette and Mr. De Biasi.

Miss Lucchese appeared in the name part of "Lucia," with Mr. Tafuro as *Edgardo*, Mr. Valle as *Ashton*, and Frances Morosini as *Alice*.

The resourceful and authoritative Carlo Peroni conducted all the performances. Divertissements, both as special features and as integral parts of operas calling for such scenes were introduced by the Pavley-Oukrainsky Ballet.

### World Première of Sowerby's "Monotony" Given

The world première of Leo Sowerby's new symphonic suite for jazz orchestra and metronome was scheduled to be presented by Paul Whiteman at the Auditorium Theatre in Chicago on Oct. 11 with special scenery and costumes designed by Ninon Ronchi. The composition takes twenty-five minutes and is in four movements, describing certain phases of American life. Mr. Whiteman recently put into rehearsal a new suite by Deems Taylor entitled "Circus Day." This was orchestrated by Ferdie Grofe.

### Curtis Institute to Teach Playing of Wind Instruments

PHILADELPHIA, Oct. 31.—A school of wind instruments is being established at the Curtis Institute. Students of the flute have enrolled under William M. Kincaid; of the oboe, under Marcel Tabuteau; of the clarinet, under Daniel Bonade; of the bassoon, under Walter Guetter, and of the trombone, under Gardell Simons. Oscar Schwar teaches tympani.

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# People and Events in New York's Week

## SCHOLA CANTORUM TO GIVE LECTURE-RECITAL SERIES

Five Musicales Scheduled for Hearing in New York Residences by Prominent Artists

In addition to the two regular subscription concerts to be given by the Schola Cantorum, Kurt Schindler, conductor, at Carnegie Hall on Dec. 23, when a program of Russian opera will be presented, and on March 10, when the chorus will sing a cappella numbers, the organization announces a series of five lecture-musicales at residences, to be given under the auspices of the advisory council.

"The True Values of Russian Music," by Kurt Schindler, illustrated by Ivan Ivantsoff, leading baritone of the former Imperial Theater of Petrograd, who makes his New York debut, will be given on Tuesday afternoon, Dec. 1, at the home of Mrs. Charles B. Alexander.

"The Importance of the Violincello as a Solo Instrument," by Felix Salmond, illustrated by a program of music for the 'cello by Mr. Salmond, is scheduled for Thursday afternoon, Dec. 17, at Clarence H. Mackay's.

"Selected Masterpieces of Johannes Brahms," will be sung by Elizabeth Rethberg of the Metropolitan Opera Company with Kurt Schindler at the piano. Mr. Schindler will also speak briefly on the program. This event will be given on Monday afternoon, Jan. 18, at Mrs. James A. Burden's residence.

"A Program of Chamber Music," will be given by the London String Quartet, on Tuesday afternoon, Jan. 26, at Mrs. Arthur Curtiss James'; and "From the Russian 'Five' to the French 'Six,'" by Horace Alwyne, director of the department of music at Bryn Mawr College, illustrated at the piano by Mr. Alwyne, will be heard on Wednesday afternoon, Feb. 10, at Mrs. Harold I. Pratt's home.

## Anna Case and Alberto Salvi Score in Denver Concert

F. C. Coppicus, manager of the Metropolitan Musical Bureau, has received a wire from Arthur M. Oberfelder of Denver, which states that the joint recital by Anna Case, soprano, and Alberto Salvi, harpist, on Oct. 29, was a great success. Over 5000 persons were present, says Mr. Oberfelder.

## Charlotte Lund Heard in Opera Recital

An opera recital on "Butterfly" by Charlotte Lund, soprano, and N. Val Peavey, baritone and accompanist, was the attraction at Columbia University on the evening of Oct. 28. Mme. Lund was heard by a capacity audience that evinced every sign of approval.

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## New Ensemble Will Give N. Y. Concerts



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The Hartmann Quartet, Recently Founded by Arthur Hartmann, Violinist and Composer. Left to Right: Lajos Shuk, 'Cellist; Mitja Stillman, Viola Player; Bernard Ocko, Second Violinist, and Mr. Hartmann

ARTHUR HARTMANN, violinist and composer, has organized a string quartet which will give a series of three Monday evening concerts in Town Hall on Nov. 16, Jan. 4 and March 8. Ernst von Dohnanyi will be guest artist at the first concert, assisting in the performance of his Second Quintet, and Eugene Goossens will play in his Quintet on Jan. 4. The Quartet consists of Mr. Hartmann, first violin; Bernard Ocko, second violin; Mitja Stillman, viola, and Lajos Shuk, 'cello. Mr. Hartmann has been heard in many concerts here and

abroad. He played with Debussy and at the age of twenty headed a string quartet in Berlin. Mr. Ocko was soloist with the Philharmonic Orchestra last summer, as winner of a Stadium audition. Mr. Stillman was concertmaster of the Kieff Symphony in Russia for several years and studied under Paul Kochanski. Mr. Shuk has been soloist with leading orchestras abroad, and, recently, with the New York Symphony. An announcement says the Hartmann Quartet will reverence all that is beautiful in the music of the old masters and will, with equal interest, welcome the works of contemporary composers.

## Harry Kaufman Fulfills Many Engagements

Engagements as accompanist and as assisting pianist in joint recital have kept Harry Kaufman active. He has already been heard in New York, this season, at the piano for John Corigliano, Estelle Bayne, Nina Wulfe and Sascha Jacobsen, violinists, the concert with Mr. Jacobsen having been in the form of a joint sonata recital. Mr. Kaufman played for Carl Flesch, violinist in the foyer of the Academy of Music, Philadelphia, on Oct. 27, and with Nathan Abas, violinist in Aeolian Hall on Oct. 29. He played for Philip Morrell at the Selwyn Theater recently and with Sylvia Lent appears at the Copley Theater, Boston, on Nov. 8, with Josef Fuchs in Aeolian Hall, on Nov. 24 with Sol Rudin, and with Helen Jeffrey in the same hall on Nov. 30. Mr. Kaufman plays again for Mr. Flesch in Town Hall on Dec. 5.

## English Singers to Appear in New York

The English Singers will make their first public appearance in New York at Town Hall on Saturday afternoon, Nov. 7, giving a program of madrigals, can-

zonets, motets and ballads under the direction of the Metropolitan Musical Bureau. The Singers arrived on the Berengaria on Oct. 24 and went at once to Washington, where they were the guests of Mrs. F. S. Coolidge.

## Julia Levin Heard in Recital

Julia Levin, soprano, appeared in a recital of light French, German and English songs at Chickering Hall on Oct. 29. Miss Levin's program consisted of numbers by Hahn, Tchaikovsky, Charpentier, Ferrari, Schumann and Rachmaninoff. Several other songs, though listed on the program-card, were not included in the recital. Miss Levin gave her songs earnestly, but many of her tones lacked color and warmth. Her voice seemed strained in its upper register and her lower tones, on the whole, were more musical. Mrs. Charles Martin accompanied Miss Levin and also played two short solo numbers by Martucci and Balakireff. H. S.

## Stewart Pupils Engaged for Choirs

Two pupils of Oliver Stewart, tenor, have been engaged for church choirs. Helen Robinson, soprano, goes to the Broadway Tabernacle Choir, and Anna Robertson, soprano, to the Bergen Reformed Church Choir of Jersey City.

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## CORNERSTONES LAID AT STONY POINT INSTITUTE

Memories of Nordica, Bispham, Herbert and MacDowell Honored at Dedication Ceremony

STONY POINT, N. Y., Nov. 2.—Before an assemblage of several hundred persons, the cornerstones of five structures of the American Institute of Operatic Art were laid on the afternoon of Nov. 2. Four stones were dedicated to the memories of Lillian Nordica, Edward MacDowell, Victor Herbert and David Bispham. That dedicated to MacDowell is in the entrance to the grounds and the others are in proposed dormitories and other buildings.

Following the cornerstone laying, a luncheon was held in the Decorative Arts Studio. The principal address was made by Senator George H. Moses of New Hampshire, who paid a tribute to the founders of the institution. He declared that their vision would have a sequel in the "organized groups of artists who will carry a sorely needed message into every section of the country."

The speaker was introduced by George Henry Payne, tax commissioner, who presided at the luncheon.

The program was concluded with a concert by the Stony Point Vocal Ensemble of fifty voices led by Alexander Koshetz. They sang Arkhangel'sky's "Day of Judgment" and the "Ukrainian Lullaby."

Havrah Hubbard laid the cornerstone of the new rehearsal hall. Max Rabinoff, director of the Institute, laid the cornerstone of the men's dormitory; Benjamin Prince laid the stone for the Edward MacDowell Memorial gate; Willard W. King, for the women's dormitory, and Archibald Watson for the recreation hall.

## Anna Case Leaves for West Coast

Anna Case, who opened her tour on Oct. 3 in Asheville, N. C., is now enroute to the Pacific Coast and will be continuously absent from New York until February, 1926. Miss Case's California engagements include Chico, Nov. 3; Palo Alto, Nov. 5; Santa Maria, Nov. 10; Long Beach, Nov. 14; Los Angeles, Nov. 17; San Bernardino, Nov. 24; and San Francisco, Nov. 29. From San Francisco Miss Case goes North for five more concerts and sails from Vancouver on Dec. 16 on the Niagara for the Hawaiian Islands.

## Harp Recitals Booked for Marie Miller

Marie Miller reopened her New York studio, Oct. 10. During the summer Miss Miller was accompanied to Paris by six American pupils. She also taught three French students, and appeared in concerts. September was spent at Erie, Pa., where she is supervisor of the harp department of the Villa Marie Academy, which has twenty-two harp pupils. Miss Miller has also resumed teaching at the Institute of Musical Art. Her concert season was scheduled to open with a recital at Maplewood, N. J., Oct. 16 for the Women's Club. On Oct. 28 she was announced to play in Washington.

## Fisk Singers to Give New Spirituals

A program of Negro spirituals never before sung in New York was to be given by the Fisk Jubilee Singers at their concert in Town Hall on the evening of Nov. 2. The Jubilee Singers have recently returned from England and Europe. They gave a concert at Windsor Castle, were guests at a reception given by King George and Queen Mary, and gave concerts in Paris and Berlin. They will remain in this country for a few months before going back to fulfill return engagements. Their next Paris concert will be given in the Opéra.

## Robert Imandt Appears in Montclair

Robert Imandt, French violinist, played at Unity Church, Montclair, N. J., with organ accompaniment, on Nov. 1. With Clara Haskil, pianist, he announced a recital under the auspices of "Pro Musica" at St. Paul, Minn., on Nov. 4.

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## National Conservatory With High Standards Is Needed, Says Fidelman



Sascha Fidelman, Violinist

A national conservatory with high standards of musicianship is America's crying need, according to Sascha Fidelman, concertmaster of the State Symphony. But Mr. Fidelman is far from pessimistic about the outlook for American music and musicians.

"Real appreciation and love for good music are increasing by tremendous strides in this country," he said. "I am proud to be an American citizen."

Sascha Fidelman was born in Russia, studied at Warsaw and Berlin, came to America in 1916, and was concertmaster of the Wagnerian Opera Company before joining the State Symphony last year.

"The future of music in America," he continued, "lies with the musicians themselves. Integrity to their ideals is all that is necessary to make music a living language that speaks straight to the soul of the people."

"Music is a powerful medicinal force. The Arabs have long used it to cure insanity. Perhaps it will someday cure the world of its jealousies and suspicions."

### Evelyn Hopper Has November Concerts

Concert direction of Evelyn Hopper announces the following New York recitals for November: May Marshall-Richter, soprano, in Town Hall, Nov. 10; Clara Elena Sanchez, soprano, Aeolian Hall, Nov. 16; Katherine Palmer, soprano, Aeolian Hall, Nov. 19; Francis Moore and Hugo Kortschak, in a sonata recital, Aeolian Hall, Nov. 20, and Frances Nash in a piano recital, Aeolian Hall, Nov. 23.

### Barrère Ensemble Heard at Columbia

George Barrère, flutist, and the Barrère Ensemble of wind instruments, gave an interesting program at Columbia University on Oct. 26. Among the novelties was a "Little Irish Suite" by Swan Hennessy, including an ancient clan march, and a cork reel. American works

included Leo Sowerby's Quintet and Christiaan Kriens' "Danse de Lutins." A Beethoven Quintet, Handel's Sonata for Flute and Bassoon, and Mondonville's "Tambourin" concluded the printed list. Several encores were given. The Ensemble included Mr. Barrère; Pierre Mathieu, oboe; Santiago Richart, horn; Fred Van Amburgh, clarinet, and Louis Letellier, bassoon.

### "VERDI" FILM SEEN

Rivoli Program Includes Ballet Numbers  
—"Gang" at Rialto

The music program at the Rivoli Theater opens with "Verdi," one of the Music Master Films, accompanied by the orchestra, with Hugo Riesenfeld and Willy Stahl alternating at the conductor's stand. The presentation is in seven scenes, for which John Wenger, art director, has created original settings. Mel Shauer wrote the theme called "Lovely Lady to Love." August Werner, Robert Duncan, Edward Atchison and Joseph Wetzel, present quartet specialties; Lucille Middleton does a fan dance; the Four Rivolettes, a quartet of popular Rivoli dancers contribute an artistic bit, and Doris Ingram is seen in a toe dance accompanied by Willy Stahl, violinist. The "Six Lovely Ladies," personified by *Carmen, Thais, Manon, Elsa, Cleopatra* and *Tosca* are accompanied in their dance interpretations by Clarence Bloemker, tenor, and Yukona Cameron, soprano. The finale is an elaborate tableau which Paul Osgard, ballet master and stage director, has made especially pretentious.

For the Rialto program Ben Bernie and the Rialto "Gang" are "At College" for a week. Dr. Riesenfeld has arranged an entertaining program for Bernie and his Gang. Sanford and Bolger, the dancing comedians; the Roger Sisters, protégés of Gus Edwards; the Blue Dandies; and the Rialto Collegiates are part of Bernie's presentation. J. Arthur Geis, organist, offers an original song-alogue called "How's Your Voice." Otherwise C. Herbert MacAhan and Oliver Strunk alternate at the organ.

### Celia Turrill Sings "Cavalleria" Aria at the Capitol

Maj. Edward Bowes presents Celia Turrill, English mezzo-soprano, who appears as soloist on the elaborate program surrounding "Lights of Old Broadway" at the Capitol Theater this week. She sings an aria from "Cavalleria Rusticana." Miss Turrill studied under Lilli Lehmann, and appeared for several seasons in important rôles at the Royal Opera in Covent Garden. Another soloist of interest is Pietro Capodiferro, first trumpet of the orchestra, who plays the "Souvenir de la Suisse," by Liberati.

There are two ballet numbers. The first is a "Bubble Dance," an arrangement of a Brahms Waltz by Chester Hale, ballet master, in which Desha Podgorska, Terry Bauer and Ruth Southgate are seen. The other is a costume romance laid in the 1860 period, the dancers being Doris Niles and the Misses Podgorska, Delano, Bauer, Southgate, Burke and Pavlacke. David Mendoza conducts the orchestra in the Introduction and March from Rimsky-Korsakoff's "Le Coq d'Or."

Charles Naegle, pianist, appears in recital at Aeolian Hall on the evening of Nov. 19, in an interesting program representing works by Bach-Liszt, Gluck-Sgambati, Weber, Chopin, Satie, Ravel, Debussy and Liszt.

# PASSED AWAY



Theodore Presser

PHILADELPHIA, Oct. 31.—Theodore Presser, music publisher, composer and philanthropist, died here on Oct. 28 at the age of seventy-seven.

Mr. Presser's estate, amounting to \$2,000,000, was almost entirely bequeathed to the cause of music. Mr. Presser was a widower and left no surviving issue. The bulk of his estate goes to the Theodore Presser Foundation, created in 1916, a philanthropic institution. Among the trustees named by the will are James Francis Cooke, editor of the *Etude*, Dr. John Louis Haney, president of the Central High School and a number of bankers and prominent business men.

Mr. Presser was born in Pittsburgh. At sixteen he became a music store clerk and four years later its manager. After two years at the New England Conservatory in Boston, he went to Leipzig to study at the Conservatory there for two years under Jadassohn and others. From 1880 to 1883 he was professor of music at Hollins Institute, Hollins, Va. He then founded the *Etude*, a musical monthly, at Lynchburg, Va., removing it the following year to Philadelphia. He continued as editor of the publication until 1891, when he became head of the Theodore Presser Company, a music publishing house. Mr. Presser was the

founder of the Music Teachers' National Association in 1876. He was also one of the founders and honorary president of the Philadelphia Music Teachers' Association. In 1914 he erected and endowed the Presser Home for Retired Music Teachers, and two years later founded the Presser Foundation.

He was married twice. His first wife was Helen Louise Curran of Philadelphia, who died in 1905. In 1908 he married Elsie Houston of Philadelphia.

Mr. Presser was the author of "School for Pianoforte Playing," "School for Four Hand Playing," and "Polyphony Playing." He composed numerous studies and piano pieces.

### Carl Stoeckel

NORFOLK, CONN., Nov. 1.—Carl Stoeckel, patron of music and sponsor for a number of years of the Norfolk Music Festival, which was held for nearly twenty years in the "Music Shed" on his estate here, died at his home early today after an illness of several months.

Mr. Stoeckel was born in New Haven, Conn., on Dec. 7, 1858, and was the son of the late Gustav Jakob Stoeckel, formerly head of the music department at Yale. He was educated at private schools in his native city and later under tutors in this country and in Europe. He married Ellen Battell Terry in England in 1895. Through Mr. Stoeckel's interest, the annual festival of the Litchfield County Choral Union established by Robbins Battell, developed from an event of merely local to one of national importance. Various choral societies in the neighborhood amalgamated with each other, and in 1917 the total personnel of the chorus numbered about 700. The first festivals were held in the Winchester Armory, but in 1902 Mr. Stoeckel built the "Music Shed" seating 2000, where the concerts were given until discontinued a few years ago. Mr. Stoeckel bore all expenses. Tickets were not sold but were distributed by an invitation committee. Two new works, generally by American composers, were produced every year, substantial cash prizes being awarded by Mr. Stoeckel. Among the composers whose works have been heard at these concerts are John Alden Carpenter, G. W. Chadwick, S. Coleridge-Taylor, Percy Grainger, Henry Hadley, Edgar Stillman-Kelly, Horatio W. Parker and Deems Taylor.

### Proschowsky Pupils Heard in Recital

Students of the Proschowsky Studio gave a recital there Oct. 30. Mae Bellin, dramatic soprano, sang "Che farò senza Euridice" and later a group of Samoan love songs by William Stickles with fine effect. Emma Dean Albert gave a moving reading of "Hear Ye, Israel" from "Elijah." A sympathetic interpreter of lieder appeared in the person of Juliet Griffith, who sang songs by Strauss, Reger and Volkmann. A baritone voice of great smoothness was exhibited by Merald Tollefsen, who sang an aria from "Nozze di Figaro," a group of German songs, and "Captain Stratton's Fancy" by Deems Taylor, the last of which particularly pleased the audience.

Winifred Byrd, pianist, gives her first Boston concert of the season on Nov. 12 in Jordan Hall. In New York she will appear in recital at Aeolian Hall on Dec. 8.

## James Woodside

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# Audience Acclaims American Composers at Washington Festival

[Continued from page 28]

Nellie Carson, Lilian Berger, Norman Stone, Norman Notley and Cuthbert Kelly.

Vocally speaking, the women's voices were better than those of the men, two at least of the latter being almost unpleasant in both quality and production. This, however, is not a group of soloists, it is an ensemble, just as a string-quartet is an ensemble, and it is doubtful if the Flonzaleys or the Kneisels in their palmiest days ever achieved any better team work or more unvarying pitch.

## Authentic Tudor Tradition

It is to be remembered in listening to this old music that none of it was written for what we should call public performance. In Tudor England and after, it was just as necessary for every gentleman to know how to sing at sight as it is for him to play bridge nowadays. To start out with, then, one must not begin in presenting this music, by doing it in the wrong way. Consequently, the Singers were particularly clever in seating themselves around a long table and placing their glee-books upon it. From time to time, they would look at one-another and smile and even make simple gestures with their hands, all of which removed every trace of formality.

The first group was of Motets for four, five and six voices, by Byrd, Tomkins and Weelkes, all of the Sixteenth Century. The best two were Weelkes' lament of David at the death of Absalom, a profoundly moving work splendidly sung. Byrd's "Ave Verum," sung pianissimo, was also superb and not only a model of tone but an impeccable piece of phrasing throughout.

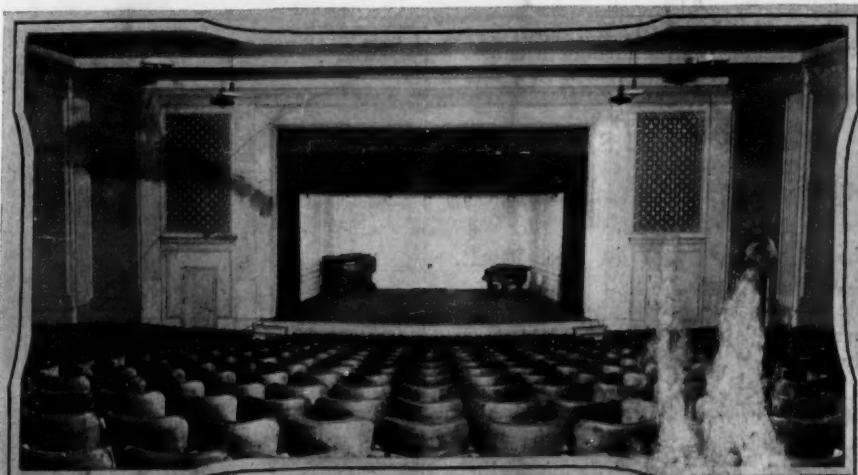
Following this first group, Lewis Richards, harpsichordist played a group of solos, a "gigue" by John Bull, a Pavane and a Galliard by Byrd (From "My Lady Nevell's Booke" of music for the virginals), and "Tower Hill" an infectious reel by Giles Farnaby.

The Singers then appeared for a group of Folk songs arranged by Vaughan-Williams. In a group so cleverly chosen and so perfectly sung, that it is difficult to do more than just say they were a bit of perfection and let it go at that. They have such clean-cut diction, these worthies, that every syllable gets across perfectly. Hence a delightful ballad like "The Dark-Eyed Sailor" was a pure joy, likewise the Wassail Song. This was begun pianissimo as if the Waits were coming from a long distance to one's very door. There were drone accompaniments in various voices and the audience was roused to such a pitch of excitement that it could scarcely wait until the final chord to burst into a furor of applause. As encore to this group, "I Sowed the Seeds of Love" arranged by Holst, was sung.

## More Early Music

The next number was a Sonata in G Minor for two Violins, 'Cello and Harpsichord, by Henry Purcell, played by Henri Sokolov, Max Pugatzky, Richard Loreleberg and Lewis Richards. The work, written towards the close of the Seventeenth Century did not sound antique at all. It is not an especially thrilling piece but it was interesting and very well played.

The final group brought out the Singers again in Madrigals and a Ballet. In these the Singers displayed not only a superb ensemble but also an amazing virtuosity of ensemble, if there be such a thing. Orlando Gibbons' "The Silver Swan" was sung in such a moving way as to bring a catch in the throat. Bennet's madrigal for five voices, "All Creatures now Are Merry Minded" had a cruelly high tessitura for the first soprano. It is a piece of fulsome flattery dedicated, evidently, to Queen Elizabeth in her "Oriana" personality. The Ballet, "On the Plains" was another vir-



Photos by Harris & Ewing

## WHERE THE FESTIVAL WAS HELD

Above: Interior of the New Auditorium. Below: Exterior of the Library of Congress. The New Hall Is Situated in the Wing at the Left

tuoso piece of singing, of terrific difficulty.

The singing throughout, of this group was of such marvelous charm that it is to be predicted that in a short time there will be a renaissance of part-singing in this country.

Friday morning's concert was given by the National String Quartet of Washington, consisting of Henri Sokolov and Max Pugatzky, violins; Samuel Feldman, viola, and Richard Lorleberg, 'cello, the Elshuco Trio of New York, William Kroll, violin, Willem Willeke, 'cello, and Aurelio Giorni, piano. Lynwood Farnam also played with the strings in one number.

## A Church Sonata

The opening number, a Sonata da Chiesa by Caldara played, by Messrs. Sokoloff, Pugatzky, Lorleberg and Farnam, proved an innocuous number, grave in character as its title implies, and a "sonata" by virtue of not being a "cantata," such being the distinction and the difference in those days. Following this, the National String Quartet played a Quartet by Boccherini, also not a piece to trouble the musical souls nor the minds of its hearers. It is not a profound work nor has its Minuetto anything of the charm of the well-known dance in the same form by this same composer. The accompaniment here and there is full of the syncopation dear to Boccherini's heart. The organization played with excellent intent but there were bits of faulty intonation and the Quartet lacks as yet the finish it will doubtless acquire by continual playing together.

The final number was a Piano Trio in A, written on commission from Mrs. Coolidge, by Ildebrando Pizzetti. It is in three movements, Mosso e Arioso, Largo, and Calmo-Vivace. It is an in-

teresting and absorbing work because the composer, while writing in a modern idiom, has not distained to make tunes. Indeed, the Quartet bristles with them, and very engaging ones, as if their creator had said, "Go to! The diatonic scale is not written out yet by any manner of means!" The first movement begins with quite a long theme in the piano. This is taken up by the 'cello and later by the violin. The Largo is of thrilling beauty and the final movement arresting. Near the end is a unique passage in octaves for the violin and 'cello against a contrapuntal figure in the piano, that is very beautiful.

## Mrs. Coolidge Acclaimed

The work was accorded an ovation, and after the Trio had been brought back for several bows, Mr. Willeke appeared with the other members, bearing a huge bunch of chrysanthemums for Mrs. Coolidge who was seated in the front row. As soon as the audience realized what was afoot, it stood, to a man, and the applause grew deafening. Mrs. Coolidge bowed many times from the floor but was compelled to go up on the stage and make a short speech in response to the cheers from the audience. In a few words she expressed her pleasure at the success of the Festival, which she said was not so much due to her but to Mr. Engel and Mr. Putnam who had cooperated with her. She also said that it was an occasion

for mutual congratulation that Congress had given its permission, necessary to make the Auditorium and the Festival possible.

The final concert, on Friday afternoon was given entirely by the Chamber Music Society of San Francisco, consisting of Louis Persinger and Louis Ford, violins; Nathan Firestone, viola, and Walter Ferner, 'cello. The opening number was a Quartet in one movement, written on commission from Mrs. Coolidge by Howard Hanson, formerly holder of one of the fellowships at the American Academy in Rome and now director of the Eastman School of Music in Rochester, N. Y. Mr. Hanson's work shows a distinct advance in the matter of clarity over other pieces by him which have been heard since he returned from his studies abroad. It is written with an intense conviction, a disregard of melody and harmony in achieving the effects desired and in many cases with a crudity that in obviously intention, is positively brutal in its cacophony. In its placid moments, the work has great beauty. The composer was brought forward for much applause at its close.

The second number was the Debussy Quartet, Op. 10. This work which preceded "Pelléas" by nine years, while it points the way in which its composer was going, has few if any of the progressions and harmonies which we have come to think of as typical Debussy. The slow movement was perhaps the most effectively played and it was listened to in breathless silence.

The program, and the Festival concluded with the Schubert Quintet with the second 'cello, Op. 163, the second 'cello part being played by Mme. Marie Romaet Rosanoff. In spite of its length and its repetitions, it is a delightful work and one that should be heard with pleasure in greater frequency. In all three works the Society played most beautifully.

A note in the program announced that the Berkshire Prize will be known hereafter as the "Elizabeth Sprague Coolidge Prize." It is offered for 1926 for a Sonata or Suite for Violin and Piano. The work winning the prize will be performed at the next Festival of Chamber Music in the Library of Congress.

Among those attending the Festival were Louis Bailly, Howard Thatcher, Edwin Hughes, Carolyn Beebe, Donald Tweedy, Howard Hanson, Dr. A. R. L. Dohme, Clara Kathleen Rogers, Franklin Robinson, F. C. Coppicus, Samuel Chotzinoff, H. O. Osgood, Dr. William C. Carl, William Arms Fisher, Paul Warburg, Wallace Goodrich, Elizabeth Gutman, Marion Farquhar, Anne Hull, Mary Howe, Carl Engel, Nikolai Sokoloff, Harold Bauer, Aurelio Giorni, Adella Prentiss Hughes, Marion Bauer, Emilie Frances Bauer, Hans Kindler, Ernest Hutcheson, Carlos Salzedo, Viola Gramm Salzedo, Franz Kneisel, Richard Aldrich, Albert Bagby, Oscar Sonneck, F. C. Perkins, Henry Eicheim, Eva Gauthier, Winthrop Tryon, Harold Randolph, Winifred Macbride and Sandor Harmati.

## Ganna Walska Visits Japan Society

Ganna Walska, operatic soprano, and her husband, Harold F. McCormick, were among the guests of Tamaki Miura, Japanese prima donna, at a dinner given by the Japan Society in the Hotel Astor, on Nov. 4. The guests of honor were Prince Yasuhiko Asaka, son of the late Prince Kuni, of the Japanese Imperial family, and Princess Asaka, daughter of the former Emperor Meiji, and sister of the present Emperor Yoshihito.

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